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BACON-SHAKESPEARE

A Further Discussion of the Question

BY IGNATIUS DONNELLY

To the Editor of the Dramatic Mirror:

Absence from home, and many duties while at home, have delayed my reply to the gentlemen who have reviewed my article in *THE DRAMATIC MIRROR* on the question of the authorship of the so-called Shakespeare Plays.

It is a surprising fact that a man can keep his temper and remain in a perfectly placid condition while discussing the immortality of the soul, the existence of God, the constitution of the universe, or any other grave and most momentous issue; but the moment he undertakes to defend the fetish of Stratford he loses all control of himself; he dances around the arena, flourishes his shillela, and howls and calls his adversary all manner of foul names. Mr. Collins Sturtevant, for instance, intimates, pretty broadly, that if Shakespeare were alive it would be the proper thing for him to do to make a personal assault on me and give me a first-class drubbing; and that, being dead, I am a species of "carrion culture" that

Tears his heart before the crowd, and is generally abominable and despicable, and to be jumped on.

Now this is unkind. It throws no light on the origin of the plays. It isn't pleasant to be called a culture—and a carrion culture at that. And I protest, furthermore, on behalf of the culture; I fear that he may feel badly at being dragged into a controversy about which he knows less, if possible, than Mr. Collins Sturtevant himself.

Nor is Mr. Sturtevant correct when he says that literary men, on both sides of the Atlantic, "with scarce one noteworthy exception promptly enroll the player's name among their own," (of)—intimating thereby that no one of any moment believes that Shakespeare did not write the plays. On the contrary, Dr. Kuno Fischer of Heidelberg, the learned expounder of Kant, has declared his belief that Bacon wrote them. And Leconte de Lisle, the glorious French poet, who succeeded to the chair of Victor Hugo in the French Academy, has avowed the same belief. And the famous James Nasmyth, the Scotch astronomer and engineer, is a convert to the same theory. And Sir Patrick Colquhoun, "one of the most eminent of English publicists," delivered a lecture before the Royal Society of Literature, in London, in which he advocated the Baconian authorship of the plays. And Lord Palmerston, one of the broadest-minded and most practical of Englishmen, was an early convert, as far back as 1857, to the same view. And John Bright said, in 1888, that "if any man thought William Shakespeare, of Stratford-on-Avon, wrote *Le Lear* and *Hamlet*, he was an ass." (I mean no offence to Mr. Sturtevant.) And Ralph Waldo Emerson said he could not marry Shakespeare's life to his works. And Charlotte Cushman, the most intellectual actress that ever appeared on the stage in America, was a Baconian. And Judge Samuel F. Miller, of the U. S. Supreme Court, lately deceased, was another. And that clearest-headed lawyer of the United States, the illustrious Ben Butler, champions the same faith. And I might go on and name a score of others.

And then Mr. Sturtevant refers to "the testimony of Chettle, of Southampton, and of Ben Jonson." Chettle merely shows that it was believed in that age that Shakespeare wrote the plays. Of course it was. If it had not been, there would be no controversy to-day. The Southampton letter is now admitted to have been a forgery.

Ben Jonson is the chief witness for the defence. If his prefatory lines to the First Folio, and his reference to Shakespeare in the "Discoveries" stood by themselves, they would constitute, I grant you, strong testimony in favor of Shakespeare as the author of the plays. But in the same "Discoveries" Jonson alludes to a long list of illustrious men of his time, who "grew great masters of wit and

language," including Sir Thomas More, Sir Nicholas Bacon, Sir Walter Raleigh, Lord Bacon, etc., and omits all mention of the man Shakespeare, to whom he had alluded, in 1623, as "the star of poets," as the

Soul of the age! The applause! Delight! The wonder of our stage. He says of Shakespeare:

Or when thy socks are on, Leave thee alone for the comparison Of all that insolent Greece or haughty Rome Sent forth, or since did from their ashes come.

And while, in the "Discoveries," he alludes to the great wits of his time, and omits to remember the man who "was not for an age, but for all time," he speaks of Francis Bacon as follows:

"But his learned and able (though unfortunate) successor, is he who hath filled up all numbers, and has performed that in one tongue, which may be compared or preferred either to insolent Greece or haughty Rome."

Now things daily fall, wits grow downward, and eloquence grows backward, so that he may be named and stand as the *sum* of our language."

What does this prove?

1. That Bacon had "filled up all numbers"—that is, had created all forms of poetical composition; for "numbers" meant verse.

2. That these poetical compositions were in English—they were in "our tongue," says Ben Jonson.

3. That these compositions could be "compared with 'insolent Greece or haughty Rome,'" while Shakespeare's compositions challenged "comparison" with all

that insolent Greece or haughty Rome. Sent forth, etc.

Observe the identity of phrase; it is not "haughty Greece or insolent Rome," or "insolent Greece and haughty Rome," but in each case precisely the same words are used in precisely the same order.

Where are these English compositions, in poetry, that Bacon had written, which surpassed the best productions of Greece and Rome? Nothing is found in his acknowledged works. Where are they? If they exist, whose name do they appear under? Are there any other mighty poetical compositions of that age, rivals of the best of Greece and Rome, that are without a father? Are there any other such compositions, the authorship of which is questioned, except the Shakespeare plays? And why were the precise words applied, in the same order, to the praise of the Shakespeare plays and to the praise of Bacon's acknowledged poetical compositions? And what tremendous works were they that made Bacon, in Jonson's judgment, the "sum" of our English language? His philosophical works were published mainly in Latin, and his poetical works were confined to a few psalms, written on a bed of sickness, shortly before his death.

So you see, Mr. Editor, that when Mr. Sturtevant puts Ben Jonson on the stand, as a witness for the defendant, the old gentleman proceeds to testify for both sides. But this contradiction may be explained if we remember that Ben Jonson was one of Bacon's clerks; one of his "good pens" as he called them; and by supposing further, that he, Jonson, was in the secret, and that when he spoke of *Shakespeare* he referred to the man behind that pseudonym—to wit, Bacon—and not to the man who wrote his name to his will and his deeds as *Shakespeare*, (pronounced *Shay-peere*). And hence when Jonson says of *Shakespeare*, "he was of an open and free nature," we can readily apply those words to Bacon, who was of a princely disposition, in money matters, careless to a fault; but they will scarcely fit William *Shakespeare* of Stratford-on-Avon, who sued a man for two shillings loaned, and put the surety in prison; and sold a load of stone to the town for nothing; and permitted the town to pay for wine used by a preacher who was his guest! "Open and free nature," forsooth!

In short, "rare Ben" proves too much. He proves Shakespeare's case and he proves Bacon's case.

And then Mr. Sturtevant quibbles upon my statement that a "considerable part" of Henry V. is written in French. He wants to know what a "considerable part" is. Well, a hundred lines of French, including one

whole scene, where nothing but French is spoken, is "a considerable part" for a man who left school at fourteen, and then graduated from the college of a butcher-shop and the university of a horse-holder.

And Sturtevant thinks the fact that "the man who wrote Shakespeare" added 5,000 new words to the English language proves nothing as to who wrote the plays. The new words were in the air, he seems to think, and Shakespeare picked them out, as Madame Blavatsky picks half-dollars out of the accommodating atmosphere. "A little too much of this," he adds. I should say so.

But Mr. Waldron takes up this point, and thinks there is not too much of it—in fact, he is going to write a book on this very matter—and he goes on to answer me by stating that in the first 200 pages of the "Century Dictionary" 353 words are credited to William Shakespeare and only 29 to Francis Bacon, and, therefore, Bacon did not write the plays! Why, really, cannot this gentleman see that, if Bacon desired to introduce new words into current speech for the improvement of the English language, he would use the living pictures of the acted dramas, with their vast influence on the public thought and speech, rather than his philosophical works, which were read in the closet by a few scholars only, and which were mainly in the Latin tongue? But what other man was there, before or after that age to whom 29 new words are credited in those 200 pages of the "Century Dictionary?" Will Mr. Waldron figure up the number of new words which all the pages of the "Dictionary" would give Bacon at that ratio—it must amount to hundreds. And does not Mr. Waldron know that Mrs. Pott, the author of "Bacon's Promus," proves conclusively that the author of the plays was the first to introduce into current speech those pleasant formalities, which sweeten social intercourse, such as "good morning," "good day," "good evening," etc., and that, in Bacon's own handwriting, in the British Museum, are to be found to-day the very sheets of paper on which Bacon experimented, to elaborate those words, which first appeared, thereafter, on the stage, in Shakespeare's plays? And can Mr. Waldron not see that the mental qualities which would accompany such a vast feat, such a gigantic improvement in our tongue, as the addition of 5,000 words to its vocabulary, are utterly incompatible with the man who left not a scrap of writing, letter, journal, book or manuscript of any kind behind him; and who remembered his old clothes and his second-best bed in his will, to forget the greatest compositions which have appeared on this planet since the morning stars first sang together?

Heavens and earth! Is there no logical faculty in these men? Can they not trace a thought beyond the length of their own noses? Are they like a phonograph—only fit to repeat what is talked into them, when vanity furnishes the motive power and bigotry turns the crank?

And then we have the old argument, from two of these gentlemen. They say Shakespeare picked up his marvellous and recondite knowledge of law from the village pettifogger of Stratford, his cousin, Green. And that he got his Italian knowledge from the tippers at the Mermaid tavern. And another critic supposes that he picked up his medical knowledge from his son-in-law, Dr. Hall. And still another thinks that he might have had some friend write out his French passages. And still another thinks that he might have been an intimate friend of Francis Bacon, and got his philosophy from his unpublished manuscripts.

I am reminded of the anecdote of the professor who was explaining to his class how the identity of a thing might remain, even with the loss of its parts. "Here," he said, "is this penknife, now, suppose I lose this blade and replace it with a new one—you see it has three blades—is it still the same knife?" The class eagerly responded "Yes." "Now, suppose I lose this second blade, and replace it with another, is this still the same knife?" "Yes, yes," cried the class. "And suppose," he said, "I lose the third blade and replace it with a new one, is it still the same knife?" "Oh, yes," said the class. "Now,"

said the professor, triumphantly, "suppose I lose the handle and have a new one made. Is it still the same knife?" "Certainly," roared the scholars.

But here a youth arose—one of that clear-headed kind that, grown up, would make a Baconian—one not a phonograph.

"Professor," said he, "suppose I should find those three blades, and that handle, and put them together, what knife would that be?"

History fails to record the professor's answer.

Now, is not that composite man, who got his law-learning from one man; his medical science from another; his French from another; his Italian from another; his philosophy from another, and who left behind him not a single tradition which points to scholarship; a much more monstrous and incomprehensible conception than the theory that the plays were written by a contemporary who was in himself a great scholar, a great student, a great historian; a courtier, a master of many languages, a philosopher and a scientist? Here we have all the scattered knife-blades in the Baconian handle. Goethe said of the author of the plays, "he passed a sponge over all human knowledge." Your critics would have us believe that the man of Stratford sopped the beer-sodden tables of the Mermaid tavern with that sponge, and squeezed out of it a distillation of magnificent learning before which this cultured nineteenth century stands aghast with uplifted hands. God help us!

There isn't much in Mr. Pope's article to answer. He laboriously takes issue with me as to whether certain Italian novels were translated into English before Shakespeare founded his plots on them. I think I am right in each detail. But he admits that there was no translation of Cinthio's "Il Capitano Moro," an Italian novel, on which Othello is founded before Othello was written; and if it be conceded that Shakespeare read that novel in Italian, then he understood Italian, and if he read one Italian novel, there was no reason why he should not have read a hundred. Mr. Pope, of course, permits his imagination to expand, and supposes that Florio *might* have furnished him with a translation of it! But what is there that cannot be supposed? Queen Elizabeth read Italian. Why cannot it be supposed that she took the divine Will on her knee and read him "Il Capitano Moro?" What a pretty picture that would be for the imaginative school of artists! The truth is, that kind of supposing, without the slightest foundation in fact, applied to anything else but the defence of Shakespeare, would be denounced by the whole world as the veriest bosh. There is not the slightest scintilla of proof that Florio ever knew Shakespeare. "And this, too," says Mr. Pope, speaking of the supposition that Florio translated the Italian novel for Shakespeare, "is Henry Irving's opinion." Well, that ought to settle it. When Henry speaks, let the universe take off its hat.

I said, in my original article

"Richard Grant White proved that the author of the plays had read the Orlando Furioso, in the original Italian, and that the very words are borrowed, as well as the thought."

To this Mr. Pope replies:

"There is an entry in the Stationers' Register for Dec. 7, 1593 for John Daintier, thus: 'The History of Orlando Furioso, one of the Twelve Peers of France, a Play-booke.' So the author of the plays might have read this story in his own native English, if he had a mind to."

Richard Grant White (p. 35, "Life and Genius of Shakespeare") shows that the writer of the plays borrowed from the Italian poem the very thought and the very words. He converts the *furor profectus* of the Italian into the "prophetic furor" of Othello. And White says:

"It would seem impossible that this striking coincidence of thought, of incident and of language could be merely accidental; and there was no other translation of the 'Orlando Furioso' into English in Shakespeare's

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THE USHER.



Send him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The other night I heard Colonel Ingersoll say that when genius found no pecuniary reward great dramas were written; but now, when fame and gold await the playwright we cannot produce one great drama.

This assertion cannot be denied. It suggests the thought, is there any relation between dramatic riches and domestic poverty?

Can we have Shakespeares, Goethes, and Molières only when intellectual triumphs have no adequate market value?

Do literature and drama flourish only when letters and playwriting are regarded with popular contempt?

Does the prospect of gain dwarf better ambitions?

Are the fires of genius quenched by respectability, and is sublime effort paralyzed by easy remuneration?

Perhaps, after all, the conditions to which Colonel Ingersoll referred have no connection with the subject of dollars and cents.

It may be that genius has been monopolized by science and invention and the practicalities during this materially progressive century, whose end is near at hand.

And who shall say that mankind is now less happy for this diversion of nature's grandest human forces into new avenues of development, or that after the literary and artistic interregnum, there will not come another golden age of poetry, drama, music, and painting?

The religious crank who dashed a chair through Bouguereau's "Return of Spring" in a Milwaukee art gallery said that "something compelled him to do it."

Might it not be a good plan to set this violent young gentleman on the trail of the various Clemenceau Cases now scurrying through the land?

"Something" might compel him to use his four-legged agent of destruction on the various knock-kneed young things that are showing their defects in the part of Iza, to the benefit of the stage and the satisfaction of the profession in general.

The habits and functions of dramatic reporters and managers' press agents form the subject of a long article in one of the leading New England papers.

Of the press agent it says: "It is his duty to know that the chorus girls' stockings were changed to match the prima donna's hair and to put this fact in such shape that it will find its way into print as an amusing item. He is always on the watch for similar news. Gossip concerning the artists, the piece, the authors, the manager, in fact, no matter how trivial, which may serve as a peg upon which to hang the name of the theatre which employs him—these are the things the press agent collects and works upon."

Could any testimony more directly prove the low plane on which the daily press of this town meets the stage?

A press-agent is only indispensable to the manager when he can invent paragraphs sufficiently silly or suggestive to merit the requirements of the New York newspaper.

And yet we hear it said over and over again that the stage solely is blamable for the lowering of public taste.

I think that a careful analysis of the matter would unquestionably load the larger share of that serious responsibility upon the shoulders of metropolitan journalism.

Messrs. Locke and Davis' house of cards has fallen as suddenly as such flimsy edifices usually fall.

Their last loss is the De Wolf Hopper Opera company, which went out of their hands into those of another person last week. J. Kline Emmet, "Fritz" Emmett's son, acted as an intermediate purchaser.

Messrs. Randall and Dickson, who were rather closely associated with Locke and Davis last summer, have pulled out and announced that they have no connection with that firm's affairs.

Rats deserting a sinking ship scarcely describes the situation.

But it is well to bear in mind, as THE MIRROR said editorially a couple of weeks back

in uttering some home truths about irresponsible theatrical management, that there are many more conscienceless speculators besides Locke and Davis in full operation at the present time.

Many of them are suspects; some have not yet been unmasked; all are a menace and a disgrace to the business side of American theatricals.

The cry, "Out with them!" raised by THE MIRROR, should be taken up and acted upon. There will be no universal stability, confidence and prosperity in the profession until it is rid of gamblers and beats.

MILWAUKEE'S FINE THEATRES.

Sherman Brown, who controls the Davidson Theatre of Milwaukee, which is conceded to be one of the finest theatres in the country, last week completed negotiations for the lease of the New Academy of Music in the same city. With his new acquisition Mr. Brown will control the two leading theatres of Milwaukee and, consequently, traveling managers with combinations of a similar character will not be brought in competition with each other by being booked at rival houses during the same week.

The Davidson Theatre has gained especial favor with travelling managers, from the fact that it is amply provided with modern improvements. This, in addition to excellent management, has been the cause of the theatre doing an excellent business from the outset of the present season. The receipts for the eight weeks ending Nov. 23 amounted to \$41,285.50, an average of over \$5,000 per week. The management state that the books of the house are open to any person who may question these figures.

The Academy of Music was practically rebuilt last season, having been enlarged and remodeled throughout. In fact, the manager declares that it only stands second to the Davidson Theatre in the list of first-class theatres in this country.

MR. DE SMIDT GETS EVEN.

Louis De Smidt had an advertisement in THE MIRROR the other day, which read: "Louis De Smidt, Stag Manager and Designer."

Mr. De Smidt seriously objected to the intelligent compositor setting him down as an animal trainer. He thereupon consulted his continental muse, and addressed a rhymed rebuke to the aforesaid I. C., which THE MIRROR takes delight in reproducing as it was written:

A MISPRINT.
How the dence in this old age,
Did you printed Stag for Stage?
To me it seems intended for a gag
When my eyes glance upon Stag.
I paid seventy-five cents for fee,
Why did you left out the letter e?
Please correct it, without fear
For Stag means: male and deer.

"This advertisement," adds Mr. De Smidt, dropping from the dizzy heights of poetry to the simple eloquence of prose, "would answer for a snake charmer or a lion tamer in a circus. But, remember that I am an old dragon, who has been for the last twenty-five years up and down in the lyric line."

SPOONER'S "IGNORANCE."

Recently THE MIRROR published a letter from B. S. Spooner, dated at Muscatine, Ia., in which that manager claimed that if he was pirating Caprice he did not know it, and that as he succeeded on a circuit where several honest managers failed to draw, he believed he was entitled to some credit.

Mr. Spooner's evasive reply to our exposure of his disreputable doings does not change the real state of affairs. His company pirated Caprice in Schmidt's Opera House, Muscatine, the same week that his letter was written to THE MIRROR.

Mr. Spooner pretends to say that if he is stealing Caprice he is ignorant of the fact. This is a rather hard statement to swallow, but admitting its truth, the duty devolves upon us to enlighten him.

His company is playing Caprice under the title of Rose Garland. The names of the characters have been changed, but the piece, as represented by the Spooner company, is otherwise identical with Caprice. We have taken steps to investigate this matter, and we have secured complete evidence of the barefaced theft.

Having placed Mr. Spooner in possession of the facts, he can no longer plead the transparent excuse of ignorance of what he is doing. We do not intend to let the matter drop at this point, either. If Mr. Spooner continues to steal the lawful property of another after this warning, we shall make it warm for him and such opera house managers as allow him to perform the play.

THE WIFE CASE STILL PENDING.

It will be recollected that Fannie Aymer Mathews brought suit some time ago against Daniel Frohman, alleging that the play of The Wife was based upon a piece called Washington Life which Belasco and De Mille, authors of The Wife, had seen in

manuscript. The case was tried before Judge Beach, who reserved his decision pending the taking of testimony, by commission, of Mrs. Thomas Power O'Connor, then in London.

It was claimed by the defendant that Washington Life was written by Mrs. O'Connor, and it was on that ground the commission was appointed. On her recent visit to this country, Mr. Frohman's counsel, ex-Judge Dittenhofer, secured a subpoena requiring her to testify in person before the referee, Augustus Brown. Mrs. O'Connor pleaded illness, which caused a postponement of the case until Tuesday of last week. Meantime it was discovered that Mrs. O'Connor had sailed for Europe, and her verbal testimony could not be obtained. Consequently the case has been referred back to Judge Beach.

PEARL MEANS' PET.

Next to a rattlesnake, probably the most unpleasant of all the animals in creation to make a domestic pet of is that owned by Pearl Means, late of The Rajah company.

Some months ago a friend in Florida offered her in jest a juvenile alligator, and Miss Means accepted it. The little saurian was duly forwarded and has since taken up a large place in its mistress' affections. She attends to all its reptilian wants with the solicitude of a mother, and it is amusing to see the little beast—a yellow ribbon hidden coquettishly round its wrinkled neck—wriggling about in her lap and wagging its scaly tail as she strokes its head.

The alligator commends itself for domestic adoption by one capital virtue—economy. Succ isn't a circumstance to its starving abilities. During six months Miss Means' pet requires no food, and it sleeps twenty-two hours out of the twenty-four. The only inconvenience that can possibly arise will be when the miniature leviathan advances in years and develops its natural instincts for human morceaus. A finger may then be snapped off the hand that caresses it before the hand knows where it is.

With Miss Means' pet as a central point, what an opportunity for one of our dramatists to write an American tragedy!

MEETING AN EMERGENCY.

They are telling a story of some pretty lively work done at the Broadway Theatre. The other afternoon there was a call at the telephone, and when Manager McCormick responded, it was to find that the speaker was in Troy.

His name was James E. Moore, and he was the advance agent of the Mr. Barnes of New York company, which is under Mr. Sanger's management. His story was that he had arrived at Troy to find that the printing had not been delivered, and that there was not a sheet of paper posted up in the entire city to notify the public that the play was to be presented the following week. He, accordingly, wanted to know whether they could send a boy to Troy without delay with some stands, three-sheets, half and one-sheets?

The request was rather staggering, but the Broadway Theatre management was equal to it. A search was made in the bill-room of the theatre, the necessary printing was found and duly packed up, and a boy was sent scurrying over to the Grand Central Depot with it just twenty minutes after the telephone message had been received.

Mr. Moore waited at the station in Troy with a party of bill-posters, and met the boy at 4 o'clock, so that before Sunday morning all the paper was out. The promptness with which the emergency was met is certainly remarkable, and would have been practically impossible a few years ago.

DION BOUCAULT'S GRAVE.

The remains of Dion Boucault were deposited temporarily in the receiving vault at Woodlawn on the day of the funeral.

The dramatist had an aversion to the crowded cities of the dead, where even fashion enters in and finds expression in elaborate tombs and ostentatious sculptures.

Some time before his death he expressed the wish that his mortal part might be laid in some peaceful and sequestered spot, free from the evidences of artifice and convention.

Desirous to regard this wish, the playwright's widow visited the various cemeteries in this neighborhood and finally selected a plot in the beautiful grounds of Mount Hope.

This place of sepulchre lies north of the city, distant some twenty miles. It stretches down the slope of a hill, from which are seen the Palisades and the picturesque valley of the Hudson. It has been left in its natural state, and at present comparatively few interments have been made within its boundaries. The surroundings are distinctly rural, and they breathe the spirit of perfect rest.

Here, on Friday last, in the afternoon, in the presence of Mrs. Boucault alone, the remains were interred. The grave is situated on the highest point in the cemetery. The plot is sufficiently large to give ample space for the monument, which, at some future time,

will be raised above the dust of the author of London Assurance, and the creator of Conn, the Shanghaan.

HOY! HOY!

A programme, printed on Japanese paper, illustrated with a collection of Tokio dudes and tailor made girls frantically belaboring one another with bamboo poles, has journeyed to THE MIRROR from Buenos Ayres.

It sets forth that at the Teatro Nacional, whose *empresario* is Señor Edwino Cleary, the Compañia de Opera Comica Inglesa, is appearing in la gran opera en 3 actos, de Gilbert y Sullivan, called El Mikado. This information is supplemented with the cheering words, Hoy! Hoy!

Señors Marnock, Cadwalader, Wilkinson and Browne, and Señoritas Braham and Garthoney figure in the cast, while colegialas y pueblo and several bailarinas from the Teatro Gaiety, Londres, bring up the rear.

The coro general also appears to have been carefully provided, while Barter Johns is announced as the director de orquesta.

Mr. Cleary's friends do not hear often of his managerial fortunes in South America, but if they are as imposing as the list of his company and as brilliant-hued as the pictorial Japs on the programme he sends, his Christmas will be a merry one.

HE PLAYED TWO PARTS.

W. S. Andrews—lawyer, ex-Assemblyman, ex-exercise commissioner and ex-actor—told one of Mark Twain's dialect stories with excellent effect at the Goethe Society dinner last Saturday night. It is more than a score of years since Mr. Andrews trod the boards, but the old mimetic talent remains and makes him a capital entertainer.

A circumstance connected with Mr. Andrews' last appearance on the stage is worth telling. He had been the first comedian in Edwin Booth's company at the Winter Garden up to the time of the fire. Shortly after he took up the study of law and was admitted to the bar.

Meantime, Booth's Theatre was built and opened. The tragedian put up Hamlet, and Charles Peters was cast for Andrews' own part of the First Grave Digger. But Peters fell ill after the first week and Booth sent for Andrews to fill the gap. The latter had abandoned the stage, but he consented to forget his legal character for a few nights and impersonate the philosophical maker of earthy beds, provided his name was not given in the play-bills.

One day a wealthy client invited him to dine and consult over a case in which he was interested. After dinner the client insisted in spending the evening with his counsellor. Mr. Andrews was in despair. He must go to the theatre and play his part and he must preserve his incognito from his plutocratic client.

"Suppose we visit some theatre to-night," he proposed.

"Excellent idea!" exclaimed the client. "I like tragedy. Let us go to see Hamlet at Booth's."

"Agreed," said Andrews, and forthwith they wended their way to the theatre at Sixth avenue and Twenty-third street.

Procuring seats they entered and saw a couple of acts. In the lobby during an intermission Mr. Andrews gave his companion the slip, went behind, made up, and played the Grave Digger. Then he rejoined his client.

"I missed you," said the latter. "Where on earth have you been?"

"To tell the truth," replied Mr. Andrews, perceiving that his make-up had concealed his identity completely, "the actor that played the Grave Digger is my *bête noir*. I could not sit through his scene and that's why I left my seat."

Mr. Andrews regarded the result of this deception as the best compliment he could receive, and Peters, recovering and returning to the cast the next night, he chose to make that his farewell to the stage.

That was twenty-three years ago, and since that time Mr. Andrews has been a member of the legislature, a holder of various important political posts and a successful lawyer. But he is proud of recalling the days when he was one of the profession.

TO BUY BRICKS AND MORTAR.

The Press Club is bound to have a new building of its own, even though the public is levied upon to aid in paying for it.

The building fund will be augmented by a series of Sunday night lectures at the Broadway Theatre, which will begin on Jan. 31. There will be six in the course, and the orators secured are Chauncey M. Depew, Robert G. Ingersoll, Daniel Dougherty, Amos Cummings, Professor Cromwell and Bill Nye.

The subjects to be selected by these gentlemen have not yet been announced, but there is little doubt that the names alone will sell many course tickets at \$5 apiece. By the way, the Press Club's annual dinner will be eaten at Delmonico's on Jan. 31, when Henry M. Stanley will be the guest of the scribes.

AT THE THEATRES.

BROADWAY.—THE PIRATES OF PENZANCE.

The Duff Opera company opened their engagement at the Broadway Theatre on Monday night in *The Pirates of Penzance*.

The logical *non sequitur* and witticisms of the Gilbertian libretto did not rouse the audience to any great degree of mirthfulness, but familiarity is apt to breed indifference for any form of humor, no matter how sprightly it may have seemed at first. Time, however, cannot affect the melodiousness of the Sullivan score, and the musical numbers are as tuneful as when they first delighted a metropolitan audience in years gone by.

The cast was excellent in the main. W. J. McLaughlin proved a capital Pirate king. Joseph Fay was not successful as Samuel. Charles O. Bassett was cast for the tenor role of Frederick. His singing apparently met with considerable appreciation, and his high notes brought down the house. Nevertheless, Mr. Bassett showed a tendency to bleat and sing flat, a tendency he cannot rid himself of too soon.

A. W. F. MacCollin gave a humorous personation of Major-General Stanley, while his singing was acceptable. Fred Clifton seemed in his element as the sergeant of police, and had to respond to several encores.

The Mabel of Lily Post was a praiseworthy effort, both from a vocal and histrionic standpoint. Grace Atherton has been surpassed by various predecessors in the part of Ruth. Still, her singing was creditable and her acting quite good. The minor roles of Edith, Kate and Isabel were personated respectively by Minnie De Rue, Bertha Lehman and Cornelia Bassett.

GRAND.—ERMINIE.

Pauline Hall's company opened a week's engagement at the Grand Opera House on Monday with *Erminie*.

It is difficult to accept a production of this favorite opera in a second-class form. Without Francis Wilson as Cadeaux it is like coffee without sugar. In fact, the whole performance was but a poor imitation of the Casino success.

Charles H. Drew as Cadeaux displayed some comicality, but missed the spirit of the character as a whole. Nor was Richard F. Carroll as Ravennus particularly successful in his attempt to depict the daring effrontery of Robert Mazaire.

Pauline Hall as Erminie acted and sang in her accustomed style. Rose Cook was amusing as the Princesse de Grampneur, and Homer Weldon played Cerise satisfactorily. Rachel Booth acted the soubrette part of Javotte with animation.

Joseph S. Greensfelder failed to give aristocratic dignity to the part of the Chevalier Brabazon. Arthur E. Muller was rather conventional and melodramatic as Eugene Mareel, and C. R. Burroughs acted the Marquis de Pontvert with small appreciation of the comedy value of the role.

The chorus was noisy and badly trained.

WINDSOR.—GOOD OLD TIMES.

Good Old Times with the same company that first produced that play in New York city attracted a large audience at the Windsor on Monday night.

Lawrence Atkins gave a clever impersonation of the hero, John Langley. Instead of the hisses usually accorded to the villain, John Glendinning received hearty applause for his fine conception of the part of Crosby Granger.

Eleanor Cary acted the part of Mary Langley with her customary efficiency, while Alf Fisher kept the house in good humor as Coldbath Joe, a reformed convict.

James Cooper as Inspector Braithwaite and C. T. Nichols as Amos Drew, Mrs. John Glendinning as Lucy, and Maggie Holloway as Buddy, all acquitted themselves with credit in their respective roles. The minor parts were in competent hands.

PEOPLE'S.—MONEY MAD.

The Bowery is naturally the home of melodrama and, consequently, it was not surprising to see a large house at the People's Theatre on Monday night when Money Mad, Steele Mackaye's sensational drama, was produced for a two weeks' run.

The cast has been considerably changed since the initial presentation at the Standard Theatre, and suffers by comparison. Charles B. Handford as Jack was effective, but lacked the suppressed force of his predecessor. Ben Hendricks gave the role of Slick with his usual humor. B. R. Graham was fairly successful as Cary Haskins.

Margaret Bradford's Kate O'Neil showed careful study and painstaking execution. Lizzie Mulvey proved a delightful Teddy.

JACOBS.—WIFE FOR WIFE.

John A. Stevens commenced a week's engagement in *Wife for Wife* at H. R. Jacobs' Theatre on Monday evening and drew a good house. Mr. Stevens acted the part of Edward Walton with his usual force, and was frequently applauded.

W. G. Boyle made a capital villain, but Lou-

don McCormack's villainy was less successful. Logan Paul was seen to advantage as Dr. Vernon.

Ethel Winthrop was fairly good as Edith Walton. Mrs. Thropp as Euphemia Walton furnished all the humor the piece contains. Next week, *The Great Metropolis*.

NEW PARK.—THE LILLIPUTIANS.

On Monday night the now celebrated Lilliputians made their reappearance at the Park Theatre, and, apparently, the interest evinced by the public in these clever little players is undiminished. The house was well filled and the applause and laughter most generous throughout the evening.

Franz Ebert, Ida Mahr, Bertha Jaeger, Selma Goerner, and Tony Meister all received general recalls, Ebert as Puck carrying off, as usual, the honors of the evening.

KOSTER AND BIAL'S.—VARIETY.

Neo, the new burlesque presented by Koster and Bial for the first time on Monday night, will undoubtedly prove a popular success. It contains lots of catchy music and the lines are at times quite amusing.

Fannie Dowsell, who played the leading part, was well received, and Madge Lessing made quite a hit in her two songs.

Carmencita introduced her new dance, Sanjago, and was encored four times. The programme also includes the Judges, who do some excellent acrobatic work, Ida Howell, the Brothers Marx, and the Samoa warriors.

TONY PASTOR'S.—VAUDEVILLE.

The programme at Tony Pastor's this week includes Maggie Cline in her latest song, "McDonald's Initiation." The Russell Brothers; Harry J. Campbell, in his *Tableaux Seuil* and transformation scenes; The Watsons; R. M. Carroll; Millie Price; The Julians, and Edwin French.

Mr. Pastor himself may be heard in several Christmas carols, by way of holiday variety.

AT OTHER HOUSES.

The County Fair at the Union Square is a popular holiday attraction. Neil Burgess is simply inimitable as Abigail Prue.

It has been decided to terminate the present engagement of *The Senator* at the Star Theatre on Jan. 31. Mr. Crane has appeared in the title role nearly 250 times.

A large Christmas tree will be made a feature of the Blue Jeans performance on Wednesday night, and the rising generation will be invited to go on the stage to receive Christmas gifts from Gracie Sherwood and Little Tuesday.

Men and Women is approaching its one hundredth performance at Proctor's Theatre, where the piece is to remain throughout the winter.

Dr. Bill's centennial consultation with mirth-loving audiences is to occur at the Garden Theatre on Friday evening, Jan. 2. On the following Monday Dr. Bill's laughing pills will be administered to Brooklyn theatregoers.

The world seems quite rosy to those who look at it through A Pair of Spectacles at the Madison Square Theatre.

Merriment and melody are the principal ingredients of A Texas Steer at the Bijou.

The seventy-fifth performance of *Poor Jonathan* is due next Friday night at the Casino. There will be a Christmas matinee on Thursday at which every child present is to receive a toy.

This is the last week of *The Middleman* at Palmer's Theatre. The production of *Judah* is set down for next Monday night when Mr. Willard is to appear in the character of a Welsh parson, in which he made such a hit in London last season.

Prosperity continues to wait on *The Idler* at the Lyceum, where the fiftieth performance will be tallied next Monday night.

Extra matinees will be given at nearly all of the New York theatres on Christmas Day.

Fanny Davenport's production of Sardou's *Cleopatra*, announced for last (Tuesday) evening, will be duly noticed in the next issue of *The Mirror*.

Edward Harrigan will open his new theatre on West Thirty-fifth Street next Saturday night with his new play, *Reilly an' the 400*.

STAGE CHILDREN'S FESTIVAL.

The committee in charge of the Stage Children's Festival, which takes place at Tony Pastor's Theatre and Tammany Hall on next Sunday night, are making strenuous efforts to make it one of the most enjoyable affairs of the kind that the children have ever had.

One point, however, the committee are endeavoring to make clear, and that is, that the festival is not a public one. Tickets are neither purchased nor given away, the expense of the festival being defrayed by contributions from non-professional friends of the committee and from professionals. The tickets, therefore, are restricted to the mothers and friends of the children and the donors.

A. H. Hummel was a prominent contributor last week. He sent in \$4.00.

A partial list of the donors at present includes the names of Emma Abbott, John Hoey, Christian G. Guenther, Ed Stokes, Col. O'Brien, Annie Pixley, Dresel, Morgan and Co., Edwin Booth, Thomas W. Keene, Evans and Hoey, Mrs. William Henderson, General Ferrero, Harrison Grey Fiske, D. A. Roberts, Cronney and Lent, Thomas and Wiley, Ralph Delmore, Otis Skinner, ex-Judge Dittenhoefer, W. H. Crane, Gus Piton, Oliver Byron, A. C. Gunter, T. Henry French, Dr. Robertson, R. A. Roberts, Mr. Plock, Mr. Godefroy, Colonel Sinn, Frank W. Sanger, Stern Brothers, B. Altman, and Johnson, Tallman and Co. The two latter firms sent toys.

SHROUDED IN MYSTERY.

The treasurer of Bluebird, Jr., J. J. Murdock, was found unconscious in his room at the Markham House in Atlanta, Ga., on Tuesday of last week, between six and seven p. m. There was a long gash in the back of his head, reaching almost from ear to ear. He had had between \$2,500 and \$3,000 of the company's money in his possession. It was missing.

There seems to be something mysterious about the robbery.

At half-past six o'clock a loud cry for help was heard by the occupants of the room adjoining Mr. Murdock's, followed by the sound of something falling heavily to the floor.

The neighboring guests ran immediately to the treasurer's room. No robbers were found there, but Murdock lay on the floor, wounded as before described. A physician was called, who examined the injuries and pronounced them not serious. He expressed the belief that the wound was caused by some sharp instrument.

The room was disordered, and two hundred dollars in bills and silver were scattered on the floor. Murdock himself is not yet in a condition to shed any light upon the matter.

Our Atlanta correspondent writes that public opinion is divided as to the true inwardness of the case. James H. Meade, manager of the company, declined to express an opinion. Detectives are engaged in investigating the mystery.

JUGGLING WITH JOSLIN.

Alvin Joslin is not likely to have a new theatre in Pittsburgh for some time.

By a shrewd business stroke, H. M. Bennett, a member of the firm of Gulick and Co., who now manage the Bijou Theatre under a lease from the Library Hall company, has secured control of this company's stock, and, by a new scheme to reconstruct and re-arrange the old Bijou, practically drives Joslin from the field.

It appears that the present board of the Library Hall company was averse to renewing the lease of the theatre, but as Bennett controls the stock he will probably get a friendly board elected next January, and so proceed toward ultimately managing a fine new theatre. This stock transaction is said to have cost him \$75,000.

The new theatre will be on the ground floor, and will have entrances from Penn avenue and Sixth street, and also two from Patterson alley. When completed it will be the largest in the city.

REFLECTIONS.

The Five A's will give an entertainment at the Broadway Theatre on Sunday evening, Jan. 15.

A new stage will have to be built for the production of *The Soudan* at the Academy of Music next season, and the contracts to that effect have already been awarded.

HARRY DOEL PARKER and George C. Staley have invented a mechanical contrivance which will cost \$4,000 and will weigh nine tons. They refuse to divulge the nature of the new effect, as they have not yet received the papers from Washington granting their application for a patent. It will be used for the first time at Louisville in January next.

ALFRED HENRIQUES has engaged Harry Howard, formerly the comedian of the Town Lots company, to star in Charles W. Lathrop's new musical farce-comedy, *For Sale*. The season is to open on February 9 at St. Louis.

EDITH BARRETT, a daughter of Lawrence Barrett, was married, on Thursday last, in Boston, to Marshall S. P. Williams.

The members of the Duff Opera company, which opened on Monday at the Broadway, had a narrow escape from death on the New York Express of the Delaware and Hudson railroad, coming from Montreal to this city Sunday night. A switch had been left open, and the train was derailed, colliding with some freight cars. No one was injured.

ROYCE CARLETON, who was in the cast of *Judah* when it was originally produced in London, last May, has been especially engaged for the production at Palmer's Theatre. He arrived in this country on the *Loka* on last Saturday.

DESMOND THOMSON will revive *Judah* Whitcomb at the Academy in two or three weeks. The Old Homestead's drawing powers are well-nigh exhausted.

MARIE HAYTON has again left the Casino forces. She threw up her contract and left the traveling Poor Jonathan company last Saturday in Philadelphia.

FRED MENDOZA, of the Rapid Transit company, was accidentally shot with a pistol at Hartford on Monday night. He has lost the sight of one eye.

The Duff Opera company opened at the Broadway Theatre in *The Pirates of Penzance* on Monday evening. It is contemplated to play this company in *The Pirates of Penzance*, *Patience* and *Iolanthe* until Barrett opens on January 5. The Broadway has five weeks open, commencing March 25, in consequence of the London Gaiety Theatre company abandoning their tour and canceling all dates, owing to the illness of Fred Leslie and Nellie Farren.

WILLIAM H. CRANE received a letter from London, last week, in which he was informed that John Coleman, the actor, had secured for him the original prompt-book of Henry IV., belonging to William Creswick. Mr. Crane will probably receive the book before the new year. His preparations for appearing as Falstaff are still going steadily forward.

The Theatrical Protective Union, on Sunday last, sent notice of withdrawal to the Central Labor Union. They asserted that the trouble at T. Henry French's theatres was, in their opinion, only the beginning of a series of strikes by carpenters for higher wages, and they did not care to be made a cat's paw for such schemes. The Central Labor Union resolved to ask the Union to reconsider their action, which is virtually a raising of the boycott.

THERE are to be seven new songs in Edward Harrigan's new play of *Reilly An' the 400*. The scenes will represent such localities as Hester Street, and a dance hall of the type of the Old Hibernian Hall. Johnny Wild and Mrs. Veamans will be seen in parts similar to those in which they became famous in former Harrigan plays.

MAY HAINES, Henry Holland, Frank Lamb, and Thomas Jackson are among the engagements made by Frank W. Sanger for the production of *Mr. Potter of Texas*, at the Star Theatre.

A BENEFIT to Henry W. Johnson, a well-known advance agent and manager of this city, who has been ill for some time, will be given at the Bijou Theatre on next Sunday night.

FRANK MORIAUNI and Minnie Seligman have been engaged by Frank W. Sanger for the production of A. C. Gunter's new play, *Mr. Potter of Texas*, at the Star Theatre on Feb. 2.

A THEATREMAN from San Francisco states that George Ulmer opened there on Monday night in his new play *The Volunteer*. The managerial wire worker adds: "Hundreds turned away. Tremendous success in every particular."

JAMES REILLY, Mat Leland and W. S. Ross, partners in *The Broom-maker*, dissolved their copartnership last Friday. Mr. Leland and Mr. Ross were unable to agree as to the manner in which the company should be conducted. Messrs. Reilly and Leland have formed a new partnership and released Mr. Ross from all obligations and debts of the old concern.

ALBERTA GALLATIN will open her season under the management of Bradshaw and Hagan at Plainfield, N. J., to-morrow (Thursday) night.

FRANK G. COTTER, whose place as the business manager of Margaret Mather's company, has been taken by Mr. Nagle, by order of T. Henry French, the present manager, is reported to be contemplating a suit against the actress for the remainder of the season's salary.

THE LEONARDIS, a Brooklyn amateur society, played *The Jilt*, last week, at the Brooklyn Criterion. From whom did it obtain permission to present this comedy?

A NEW industry has sprung up in this city. Several writers—both men and women—are selling articles to syndicates and Sunday papers which purport to be the views of actors and actresses on various questions of public interest. The writers prepare the articles themselves, secure the consent of the actors and actresses to use their names (not a difficult task) and reap a liberal harvest from their sale.

THIS is the way that an Ohio paper pictures the great and only James Owen O'Connor: "Short stature, massive head of Celtic aspect; black hair, somewhat silvered by time, combed straight back from an expansive forehead; small, gray eyes, set close together, now lightened with interest in the subject under discussion, now twinkling in appreciative merriment at a passing *bou mot*."

CHARLES L. RITZMANN, of Broadway and Fifth Avenue, has just received some pictures of Mrs. Langtry as *Cleopatra*.

BACON-SHAKESPEARE

Continued from First Page.

time than Sir John Harrington's, published in 1591, and in that the phrase 'prophetic fury' or any one like it does not occur."

And now comes Mr. Pope, and says that there was a "Play-booke," now lost, called "Orlando Furioso," and, *ex quo*, Shakespeare got the words "prophetic fury" from that! But where is it? Had it anything to do with the Italian poem? Orlando was the so-called nephew of Charlemagne, and the subject of a hundred different novels and poems, in different languages. Really, as my dear old friend, William D. O'Connor, once said: "The *non sequitur* is so gross as to suggest the *non compos*."

But it is worse than that—it is dishonest. Mr. Pope knows very well that identities of *language* cannot be disproved by a lost play of whose *language* nothing is known. And this is the kind of trash wherewith Shakespeare is defended!

And Mr. Pope declares that the well-known tradition of Shakespeare's falling asleep, drunk, under the "Shakespeare crab-tree," as it is called to this day, and that other tradition that his death was caused by another drunken spree, have been long since exploded. How? Who exploded them? Were they not told by Shakespeare's neighbors and friends to those who first made inquiries about the man? The truth is you can only make the life of Shakespeare cohere with the Shakespeare plays by blotting out every fragment of tradition that has come down to us, and by supposing that his contemporaries, and the next generation of Stratford villagers, covered a pure saintly, liberal-minded, scholarly, laborious, magnificent gentleman with a mass of filthy falsehoods which would fit the character of a very low, coarse, commonplace, ignorant man. Can you go to Mount Vernon, where Washington dwelt, or to the place where Mr. Gladstone was reared, and find legends that they had been "oft whipt and sometimes imprisoned, and much given to all unlikelihood in stealing venison and rabbits," as was recorded by the archdeacon of Lichfield less than a hundred years after Shakespeare's death, of that worthy gentleman?

And Mr. Pope insists that Shakespeare *did* obtain a grant of arms from the Herald's College. Halliwell-Phillips, the greatest Shakespearean scholar of the century, says, in his "Outlines," p. 87:

"Toward the close of the year 1590 a renewed attempt was made by the poet to obtain a grant of coat-armour for his father. It was now proposed to impale the arms of Shakespeare with those of Arden, and on each occasion ridiculous statements were made respecting the claims of the two families. Both were really descended from obscure country yeomen, but the heralds made out that the predecessors of John Shakespeare were rewarded by the Crown for distinguished services, and that his wife's ancestors were entitled to armorial bearings. Although the poet's relatives at a later date assumed his right to the coat suggested for his father in 1590, it does not appear that either of the grants were ratified by the College."

And yet over Shakespeare's grave stands the bogus coat of arms! He had no more title to that "coat" than he had to the plays. What manner of man must he have been who thus sought to force his poor old father out of a prison into the ranks of the gentry by ridiculously false statements?

In 1858 I was in England, and this question was raised in the papers there, and I appealed, by letter, to Mr. Halliwell-Phillips to know if he adhered to the foregoing statement. He replied in a letter which, by his consent, I published in the London papers, to the effect that he was more than ever convinced that he was right in all the statements he had made in the "Outlines" on this question. Mr. Halliwell-Phillips was no Baconian, and he had devoted a life-time to a study of Shakespeare's personal history.

Mr. Waldron's essay is weaker than water. He is totally unacquainted with the literature of the subject, and is much better fitted to sneer at my books than to comprehend them. He declares that Spenser, in 1591, alluded to Shakespeare as

"The man whom nature's self had made
To mock herself and truth to imitate;"

while Halliwell-Phillips says that the first play ever written by Shakespeare was first acted on March, 3, 1592. So that Spenser complimented Shakespeare, in 1591, on his genius, before Shakespeare had written anything!

And Waldron disproves the fact that Shakespeare's daughter, Judith, could not write her name, at 20 years of age, by proving that his only daughter Susanna could!

And, on another point, he presents this unanswerable proposition:

"The statement of the absence of testimony as to Shakespeare's habit of studiousness, and the possession of even a single book, must also be left for the intelligent reader to muse upon, for the present."

It is dreadful to have a peerless logician come at one, armed *cap-a-pie*, with lance in

rest, in that overwhelming manner. You can "muse upon it for the present."

Mr. Waldron quotes Nash's famous epistle and claims that the "noverint" referred to in it was Shakespeare. But the Nash Epistle was published in 1559, and is supposed to have been written in 1587; and as Shakespeare did not produce a play until March 3, 1592, it could not refer to him. And Mr. Waldron is unfair enough to even garble the quotation from Nash. He says:

"Nash, at the instigation of Greene, referred to Shakespeare as one who had left 'the trade of a noverint' to busy himself in the play-maker's art."

Now, Nash says:

"To leave the trade of noverint, whereto they were borne, and busy themselves," etc.

Waldron omits those significant words "whereto they were borne," because it does not fit Shakespeare; for he was not born a lawyer but a peasant, a glower, a butcher or a wool-dealer. The courts of Justice would suspend a lawyer who would garble a quotation in that way.

The truth is that Nash's epistle proves that the play of Hamlet was in existence in 1587 or 1589, three to five years before Shakespeare's first play was acted, and that the author of it was a lawyer—a *noverint*—and that his father was also a lawyer—conditions that fit precisely to the case of Francis Bacon, but do not apply, in any way, to the career of William Shakespeare.

And then Mr. Waldron indulges in another piece of dishonesty. He makes a quotation from Lord Campbell as to Shakespeare's legal learning, and suppresses what was Lord Campbell's final, decisive verdict, given in the same volume.

I quote from Waldron:

"Chief Justice Campbell, who studied the traditions, also had this to say, though Mr. Donnelly does not quote it: 'Were an issue tried before me, as Chief Justice, at the Warwick assizes, whether William Shakespeare was ever a clerk in an attorney's office, I should hold that there is evidence to go to the jury in support of the affirmative.'"

Of course there is. It is self-evident that the writer of the plays was a lawyer, and if Shakespeare was the author of the plays he must have studied law somewhere. But here is what Chief Justice Campbell says, in the conclusion of the whole argument:

"Resuming the judge, however, I must lay down that your opponents are not called upon to prove a negative, and that the *onus probandi* rests upon you. You must likewise remember that you require us implicitly to believe a fact, which, were it true, positive and irrefragable evidence in Shakespeare's own handwriting, might have been forthcoming to establish it. Not having been actually enrolled as an attorney, neither the records of the local court at Stratford, nor of the superior courts of Westminster, would prevent his name as being concerned in any suits as an attorney; but it might have been reasonably expected that there would have been deeds or wills, witnessed by him, still extant; and after a very diligent search none such can be discovered. Nor can this consideration be disregarded, that between Nash's Epistle, in the end of the sixteenth century, and Chalmers' suggestion more than two hundred years after, there is no hint, by his foes or his friends, of Shakespeare having consumed pens, paper, ink and pounce in an attorney's office at Stratford."

I have shown that Nash's Epistle could not have referred to Shakespeare, and I ask the reader to reflect upon the kind of defenders the Stratford man has fallen upon, who will quote from Lord Chief Justice Campbell the declaration that there "is evidence to go to the jury" that Shakespeare was a lawyer; and suppress the final charge of the same Judge to the jury, that there is not a "hint" to sustain any such plea.

I beg pardon of the reader for the tartness of my treatment of my critics; but, if he will look back at their articles, he will perceive that they go out of their way to sneer and jibe at my books and myself, without the slightest provocation on my part. They feel they have the multitude on their side, and they have all the insolence and bravado of a trio of cocks on their own dung-hill. I want them to understand that I am ready to argue this matter as an unimpassioned historical and literary question; or I am ready to argue it in any other way. There are only two things, Mr. Editor, you can kick with perfect impunity in this world—the dead and the absolutely imbecile—and I do not think I am embraced in either category.

If there is anything left of this argument, let it go on—in such spirit as my adversaries choose. Respectfully yours,

NEXT WEEK:
THROUGH ROSE GLASSES.

BY GEORGE W. HOWS.

HARRIET FORD has been engaged to play Esther Vandervere in The Inspector.

MISS MARLOWE BREAKS WITH FALK

Last week Julia Marlowe, through her lawyer, Colonel Robert G. Ingersoll, notified B. J. Falk, the well-known photographer, and her backer, that she will henceforth consider her contract with him as canceled and void.

The notification also set forth a long string of charges against Mr. Falk, accusing him of mismanagement of having failed to supply Miss Marlowe with money when she stood in need of it, and of having practically deserted her when she fell ill in Philadelphia.

A MIRROR reporter called on Mr. Falk, and asked him what he purposed doing in the matter.

"Why, it's one of the most absurd cases of misrepresentation I ever came across," said he. "The only thing that puzzles and annoys me is that Colonel Ingersoll, a man whom I respect, should have lent himself to what to me looks like a conspiracy of some outsider to get possession of Miss Marlowe's services."

"The charges are all preposterous. The tour this season was not brilliant, I admit, but that was the fault of late bookings, not of mismanagement. From the time Mr. Stinson joined the company as manager, last May, the management has been admirable, and I, as the backer, should be the best judge of that. But, in spite of a poor season, the company was paying expenses until it got to Philadelphia, which, as is well known, is Miss Marlowe's stronghold. Indeed, I learn that it was a little ahead. I was confidently looking forward to realizing a good round sum when, after playing five days, Miss Marlowe fell ill and had to cease playing."

"Now as to my abandoning her, everybody must know how absurd that is. I knew she had friends in the McClures, to whose home she immediately went and where she would certainly be infinitely better cared for than at a hotel. Previously to this I had never at any time allowed her to run short of money. I arranged with Mr. Stinson that she and her aunt were to draw \$200 a week irrespective of what the company might be making."

"Miss Marlowe herself must know how false and unfounded these charges are. She has often congratulated me on having secured Mr. Stinson as manager, and she has invariably approved of each new addition I have made to the company. I can only conclude that certain unscrupulous parties have taken advantage of her weak condition and worried her into taking this step, which can only cause annoyance to her while it cannot hurt me or cause any change in our relations."

"My contract with Miss Marlowe does not expire until June 4, 1895, and as I am able to prove that I have fulfilled my part of our agreement I deem it my right to make her live up to hers. I was one of the first to discover Julia Marlowe, and to believe in her future. Now that her fortune seems assured others wish to get her from me. They cannot do it."

THE MIRROR can say in Mr. Falk's behalf that he has maintained an abiding confidence in Miss Marlowe's ultimate pecuniary success, in spite of many drawbacks and discouragements, and that he has sustained the losses attendant on the establishing of a new star with cheerfulness and courage. Last season Miss Marlowe's progress was retarded by the employment of a "hustler" to conduct her tour; but in Fred. Stinson Mr. Falk this year possessed the services of a legitimate manager whose methods were worthy of a legitimate actress.

Colonel Robert G. Ingersoll was seen at his office in Wall Street by a MIRROR reporter.

"I really know nothing whatever of the matter," he said, "and even if I did it would hardly be professional for me to discuss a subject that may terminate in legal controversy. If I had anything to say at all regarding this matter I would most assuredly favor THE MIRROR with it."

It is understood that Miss Marlowe contemplates starring next season under Lawrence Barrett's management.

THE PRINCE AND PAUPER SQUABBLE

On Tuesday of last week the stage wardrobe and properties of The Prince and Pauper company, valued at \$4,000, were sold to John Herbert for a total of \$225. Mrs. Marion Russell objected to the sale of some dresses, and H. B. Davis, who was acting for the creditors, was restrained from selling them.

The trial of Mr. and Mrs. A. P. Lambrecht, charged by E. H. House with the larceny of the manuscript of The Prince and Pauper, was concluded in Brooklyn last week in Justice Goetting's court. The defendants endeavored to show that they had fulfilled their contract with Mr. House, and that they were justified in holding the manuscript, as their contract gave them the right to present the play for a term of two years. Mr. House maintained that the Lambrechts had broken their contract, as they had not produced the play as he had written it. Justice Goetting said he would announce his decision on Dec. 30.

WILLARD NEWELL has been engaged to originate the leading character part in a new production to be made at Niblo's Garden shortly.

PROFESSIONAL DOINGS.

W. A. BRADY has contracted to pay Professor Darling \$5,000 a week for the use of the lions that were exhibited under the latter's trainerhip in the Nero performances at Niblo's Garden.

JAMES R. ADAMS, who is suffering from a sprained knee, laid off the members of the Crazy Lot company for a week last Wednesday. He expects to resume his tour at Lockport, N. Y., on Dec. 25.

MANAGER LEE has devised something new in theatrical advertising. Many persons who attended the Broadway Theatre last week saw a tall individual with blue eyes and very blonde hair, dressed in a striped flannel suit of a striking pattern. The agony of suspense has been relieved by the discovery that the person who sports himself in this eccentric manner is Olaf Jung, and that he is a walking advertisement for the new Swedish comedy, Von Vonson.

EUGENE O'ROURKE, of The Bottom of the Sea company, has had the misfortune to lose his father, who was an old and respected citizen of the Sixth Ward, New York. Mr. O'Rourke was filling an engagement at Indianapolis at the time he received the sad intelligence, and immediately came to New York to attend the funeral.

THE new version of Only a Farmer's Daughter will be given at the Arch Street Theatre on Feb. 9, with Minnie Seligman and a strong cast.

W. H. TRUBBART, stage manager of the Kinchart Comedy company, writes that Madame Kinchart has won the suit brought against her at Joliet, Ill., by her former advance agent, and that as soon as the latter returns the trunks, etc., belonging to her, the company will resume their tour, with William Newton as advance agent and S. A. Garber as business manager.

WILL P. WHEELER has resigned his position as general agent of George Wilson's Minstrels.

OLIVER BARON introduced a new locomotive in his new play, The Plunger, at the National Theatre of Philadelphia last Monday evening. It is to be used henceforth in the Elevated Railroad scene. The locomotive is 24 feet in length, 10 feet high, and 47 feet wide, and is said to have the exact appearance of its model on the Elevated Railroad in New York.

W. J. FLEMING is circulating a courier in which he pays his respects to the Kraliys and reminds them that although they are erroneously supposed to be the original producers in America of the play, Around the World in Eighty Days, they "never knew of it until they witnessed it on the stage of the old Bowery Theatre, which they visited many times to pick out what they could." Mr. Fleming also alleges that the dramatization of Jules Verne's famous novel, launched at the Academy of Music, New York, is "no more to be compared with Fleming's version, in a dramatic or literary sense, than the Prairie Scout is to be compared with Hamlet."

LOUIS BARRETT has been engaged by T. Henry French as stage manager of Margaret Mather's company, and to play the part of Lenard in Joan of Arc.

DAVID, the first act of The County Fair on Friday night Neil Burgess accidentally upset a lighted candle, which set fire to a vase of ferns. For a time it looked as if there would be a fire and a panic, but Mr. Burgess pluckily caught hold of the burning material, threw it to the stage, and extinguished the flames. He was loudly applauded for her presence of mind.

T. J. FARRON's son died on Tuesday of last week.

RICHARD SAVIN, an actor in Peter F. Baker's company, caused that star's arrest in Louisville, last week, on a charge of larceny. It seems that Mr. Baker owed him \$100 salary, and offered to pay it. Mr. Savin wrote a receipt, and then Baker snatched up both money and receipt and laughed at him. Mr. Baker finally paid the money, and was released from custody.

THE sale of seats for the opening of Harrigan's new theatre next Saturday night took place on Thursday at the Madison Square Theatre. Quite a large crowd was present, and the sum of \$5,240 was realized for the first performance. Box A was bought for \$115, B for \$705, box E for \$25, and so on. Box D was reserved for Mr. Harrigan's family. The orchestra seats were disposed of at prices ranging from \$14 to \$2. The entire orchestra was sold out.

FRANK LANDER has been engaged by Eugene Tompkins for the Mankind company.

PIRANZI reports come to this office of Oliver Jurgensen, who is in advance of The Witch. In appreciation of his press work Gustave Frohman has voluntarily raised his salary.

MRS. MILTON NOBLES joined her husband's company at Hot Springs, Ark., last week, and made her reappearance at Little Rock the following Tuesday.

THE HANDGLASS.

AN ANAS CASE.

Oh, where, and oh, where, are my crisp new green-backs gone?
Oh, where, and oh, where, are my bright spondulix gone?
There are gone to purchase Xmas gifts for Mary, Tom and Jane.
And it's oh, in my heart that I had them once again.

THE Boston Aldermen had a private performance of The Clemencean Case on the morning of its second production in that effete city, to determine if it was calculated to corrupt the good morals of community. They were nearly all in that condition as to head which Mr. Ingersoll delicately described when he said, "I don't take so much time to comb my hair as I used to, but it takes me much longer to wash my face," and they decided the play within the bounds of propriety. Now the Boston clergymen declare that they should have had a voice in the matter.

BROOKLIN BRIDGE.—"I have tickets for a good amateur show. Want to come?"

MURRY HILL.—"I don't care for good amateur shows, thanks, but if you have one where the prompter is the only one heard in the house, and the villain's whiskers come off during his emotional scene and float over the footlights into the orchestra, I'm with you, every time."

THE MATINEE GIRL WANTS TO KNOW:

Why the villain's hair is always getting gray over the ears?

Why the moon always shines upon the leading lady?

Why the modern society girl talks so brightly on the stage?

How Sydney Armstrong keeps her hair in crimp through all the misery she undergoes every Wednesday and Saturday afternoon at Proctor's Theatre?

If Ada Rehan ever eats like other folks?
What Francis Wilson means when, as the Merry Monarch, he says he wants something done in a "pea-green hurry?"

Can stage snow be used twice?

Is it really true that Mrs. Kendal counts the house while she is sobbing on a divan, right centre?

FROM MEN AND WOMEN.

"How do you like our elevated roads?"
"Gracious! They embarrassed me. I never was in the bosoms of so many families before in my life!"

"If I had as much nerve as you I'd go and start a movie factory."

"Yes, I'm in love. I've eaten nothing but clam juice since yesterday."

THE Nero lions were supposed to get \$4000 a week. But one can never believe these reports of actors' salaries.

It took a Philadelphia writer to discover that "there is character in the train of Mrs. Kendal's skirt."

Life says that a New York audience came near applauding an American actor the other night, but just discovered his accent before it was everlastingly too late.

THE Boston Times says of Fritz Emmet: "His naturalness is akin to the naturalness of the sunset."

A NORWICH, Conn., divine was unable to draw a congregation until he announced that the subject for his next Sunday's sermon would be "The Completion of the New Theatre," which was being erected in the town. Then he disappointed the audience by not denouncing the theatre, and said that the mission of the theatre was good, and that the church should extend a welcome to it.

MAGGIE CINE sang at a sacred concert in the Jersey City Theatre one Sunday night not long ago. The next thing we shall hear will be that Maggie has joined a church choir.

FANNY DAVENPORT says she doesn't know how the stage looks from the front of the house; Georgia Cogan doesn't know what it is to occupy an orchestra chair, and Ada Rehan hasn't seen a play in years. It is really dreadful how we girls are forced to submit to the exigencies of Art.

THE latest form of social entertainment noticed in the New Jersey papers under the heading "Theatricals," are "pre-seats."

VIRGINIA HARNED is described as a mixture of Bernhardt, Terry, Coghlan and Rosina Vokes, and despite the fact that the subtle paragraph has followed her whither she goes, nobody can have the slightest resemblance to the people mentioned, except that she wears dresses and has straw-colored hair.

FRED. WARDE'S NEW PLAY.

"I consider your play, Memnon, one of the greatest plays I ever read, but I fear too far above the heads of the modern theatregoers to be of practical value to-day. That the day may come when it will be appreciated as one of the classics of dramatic literature, I earnestly hope; how earnestly I have hoped to represent it I cannot adequately tell you, but ten years of hard and bitter experience have forced me to abandon temporarily, I trust, that hope. I want a play to produce next season, and I believe that if you have the time and inclination, you can write me one that will bring us both honor and profit—not necessarily classic, I mean Roman or Grecian—in fact, I think I should prefer it to be located in the Sixteenth or Seventeenth Century. The great desideratum must be an intense human interest permeating the whole, with some opportunities for acting for myself and others, relieved by comedy passages. Do not think for a moment that I want a part play. On the contrary, the better the principal parts, the better my company can be, and the greater credit will be accorded me."

The writer of the foregoing letter was Frederick Warde, the tragedian, his correspondent Henry Guy Carleton, the dramatist.

Some time ago Mr. Carleton sent his blank-verse tragedy, Memnon, to Mr. Warde, and it was to this work, which Henry Irving has declared to be the grandest dramatic verse since the Elizabethan era, that Mr. Warde referred at the beginning of his letter. Mr. Carleton immediately sent Mr. Warde another play that he wrote six years ago and which filled the conditions required. That play was The Lion's Mouth, which Mr. Warde accepted twenty-four hours after having received it.

The scene of the play is laid in Venice in the sixteenth century, and the story recalls one of the most picturesque and fascinating periods of mediæval Italy.

Luigi, Doge of Venice, has been driven from the city by a usurper, and he has sought shelter in Padua. With the exiled Doge is Paul di Novaro, his son. Also in Padua are Francesco and Christopher, two desperadoes, who have been driven from Venice on account of their crimes. Presently there come to Padua two monks—one is Fra Angelo, whom the Pope has directed to proceed to Venice to take charge of the Inquisition. Francesco murders the monks and the old Doge, assumes the cowl of Fra Angelo and proceeds to Venice to impersonate him. Meantime the old Doge's son breathes vengeance on his assassins, and promises his dying father he will go to Venice and arm an insurrection against the usurper. Under the name of Rinaldo, Paul di Novaro enters Venice and meets the false Fra Angelo. Each recognizes the other. Later Rinaldo meets Linora, a young girl he has met in Padua, and without knowing her to be the daughter of the usurper begins to woo her. Linora knows her lover only under the name of Rinaldo. The insurrection gains headway and Paul di Novaro, the exile's son, is known to be at their head. Fra Angelo, who now fears for his life, denounces Paul di Novaro and prevails on Linora to put his name in the famous Lion's Mouth. Rinaldo is seized and brought before the "ge. Linora then knows for the first time that she has herself condemned her lover to death. Fra Angelo offers to save Rinaldo by swearing he has been mistaken if Rinaldo will protect him from his friends without the walls of Venice. Rinaldo refuses and Fra Angelo puts his name in the Lion's Mouth. Instantly Rinaldo denounces Fra Angelo as Francesco, the outlaw. Fra Angelo then tries to kill Rinaldo, but the doors of the room are burst open and the insurgents arrive. The usurper is dethroned. Paul di Novaro is the new doge.

The Lion's Mouth, while not written on the classic lines of Memnon, is perhaps better suited for theatrical representation. It certainly yields nothing to Memnon as regards both the originality and strength of its situations. The fourth act—the chamber of the Council of Three—is the strongest of the four. As to the literary merit of the verse, the two or three extracts that follow will furnish an idea of it.

THE DOGE.—"Greatness breeds slander as the Summer flies."

ANGULO.—(chiding Marco)

What tempter witched thee from the sober path To these disgraces—nay, I saw you, sir, On the Rialto, drunk and insolent, Your hand upon your hilt, and lasting quarrel From offenders.

RINALDO.—(holding up doct's)

How much of purchase hath this yellowness, This King of little men! What prayer or tear But will not waste its begging, where this god May conjure with a smile.

MARCO.—

Av, 'tis the way Rinaldo—buying and selling till we die, then rot In huddled graves—all haggled for. This coin! Food, raiment, shelter, office, friends and love, Are bargains, merely—worth just so much gold! Ah, we are miserable! (Kings the coin away.)

LINORA.—

Wilt thou go, And for the music of thy love, beneath The silence of a woman's broken heart?

RINALDO.—

There lives no joy So absolute, but bitter tears will come To cast it like a fallen angel forth.

The following is from Rinaldo's soliloquy in Act III, just after the peril of his position has been made known to him:

Why then I stand within the shadows now, and count My footsteps to the grave.

I love and am beloved—shall not die! Yet that a life's sequel, I will go as one That walketh in the night, and seeing not Theadder in the grass that nips his heel, Treads laughing to his finish. What's to die, But to ascend a staircase home.

Life, love, loss! three steps From cradle to the grave; three steps and then,

Like little tired children in the lap

Of our great mother—sleep.

Linora comes to plead with Angelo for Rinaldo's life.

ANGULO.—Ah, it is thou! well, come! Most timely! here's a bow for thy love! Fear not, he'll keep his trust with thee—most prompt—I promise.

LINORA.—

Against the gate the devils have named Never! Pray once again.

ANGULO.—Ah, but thou hast a heart! I have not sinned against thee.

ANGULO.—Thou art the Signior's daughter! Arise, crying, I will torment thee! See! thy husband comes.

This is thy bridal chamber; thou wilt see How soundly he will sleep in it.

Following time-honored custom Mr. Carleton has written the comedy passages in rhythmic prose.

Mr. Warde, of course, will play Rinaldo, and negotiations are pending whereby a well-known actor will play Angelo. Mr. Carleton considers The Lion's Mouth his best work.

WAR PLAYS IN THE SOUTH.

The bitterness engendered by strife has died in the hearts of North and South, but the rebellion is not yet sufficiently in perspective to enable a manager to present a war play below Mason and Dixon's line altogether successfully.

The gaunt spectre of death still lingers by the hearth of thousands of Southern homes, and the tragedies and sorrows of that terrible fratricidal struggle are too vividly recalled by the war play.

The new South cherishes no resentment, but it claims the right to forget. And, therefore, no matter how gently the Northern dramatist touches the chords of memory, or with what impartial sympathy he pictures the scenes of that crimson period he cannot fail to reopen old wounds and start anew the freshets of subsided griefs.

And viewed from the standpoint of patriotism the note of victory that blares in these plays, that causes Northern blood to course quicker, grates harshly upon the Southern ear, for is it not also the echo of defeat?

Considering these things, it is not surprising to learn that Shenandoah, which is now making a tour of the South, has given rise to expressions of Southern disapproval. An article in the Savannah Times, for example, is worthy of attention, for the reason that it discusses the work calmly and without prejudice. It may be said, indeed, to speak the sentiments of a majority of the thinking people of the States that joined the rebellion. Says the Times:

While the South is proud of the glorious and illustrious record of her arms, she is naturally sensitive at the touching of her sacred memories by alien hands, and shrinks when the curtain is drawn back for the mere purpose of revealing a puppet show of those years of self-denial and heroism.

If by so doing those memories can be hallowed, a good purpose is subserved. But can scenes from that great drama be re-acted on the mimic stage to-day and the spectator not go back in mind and sympathy to the moment and act a part himself?

The trouble with Mr. Howard's play from a Southern standpoint, is that the speeches, the sentiment, the action and the coloring, while dexterously manipulated, it is true, are inequally distributed. One set of tones has all the warmth; the other is cold. One side has the glow and the other the shadow. This is not so much in a positive way as negatively. The preponderance of gloom and lustre and patriotism and devotion is on the Northern side. Even the Southern girl's heart is divided between her country and her lover, who is fighting it, and, perhaps, naturally, though not empirically, the not so strong as the affection for the tangible sweetheart. Here and there in the play are things which the Southerner, though now an ardent patriot as any, resents. The author did not so intend it, of course. Indeed, it is to be presumed that he would not have it so a moment if he understood. The war drama can well be laid away for a long time, and it is to be hoped that Shenandoah will not encourage the production of others.

And yet, according to the Times, Shenandoah was "toned down" for its Southern tour; the Northern sentiments were slightly modified in deference to the feelings of Southern audiences.

But it is plainly evident that the time has not yet come when plays of the civil war—whatever their truth or their fairness—can be assured a favorable hearing on the basis of their dramatic and artistic merits alone in the South.

MR. INCE IN A NEW LINE.

A one-time Thespian, John E. Ince, has once more made his bow in public, this time as an avowed benefactor of the human race. Mr. Ince's present mission in life, while turning an honest dollar, is to bring relief to persons afflicted with that most annoying of maladies, obesity. And as a preliminary, the professor issues a little pamphlet, in which he sets forth with much humor the evils attendant on the employment of all other remedies but his own.

"How few would would not assume a better shape if it could be compassed without starvation?" he inquires naively. And he adds, "For even when this expedient is resorted to, the reduction which is made at such a cost comes from all portions [sic] of the body, and leaves the face with a painful expression, which causes as much remark as the unbecoming fleshiness." Another objection the professor finds is that the starvation racket, to be any good, has to be kept up. Undue addition to the abdominal "portion" of the person is also to be deplored. If these proportions could be reduced it would be a distinct gain, as a plump appearance in the other "portions" is desirable.

Moral: Use Ince's System for proper proportionment.

GOSSIP OF THE TOWN.

PLAYGOERS are more deep-seatedly indebted to the firm of C. B. Demarest and Company, of Brooklyn, for their comfort than to any other concern in the country. This firm makes the best opera chairs that are manufactured. They have supplied the seats in orchestra, balcony and gallery for Harrigan's Theatre and the new Metropolitan Opera House at St. Paul.

PRESIDENT JEANETTE M. THURBER informs THE MIRROR that the semi-annual entrance examinations of the National Conservatory of Music will take place on Jan. 5, 6, 7. The first day will be devoted to vocal applicants.

THE thrilling drama of New York life, Green Lights, has been secured by Doré Davidson and Ramie Austen, who will produce it before many weeks have passed. The play is by Oliver North, and it contains many opportunities for vivid dramatic and scenic effects.

MARIE WALSWORTH'S Christmas MIRROR story, "A Combination Lock," was reproduced in the World the other day. Rose Eyttinger's "Tom's Light, Christmas Night," receives a similar distinction from the Philadelphia Evening Bulletin.

THE Kansas City Star observes that The Clemencean Case is "not startling at all, but dull and witlessly prurient."

MANAGER WARNER, of Nat C. Goodwin's company, reports that that organization has been playing to big business on the road, it having been found necessary in many cities to put the orchestra on the stage to accommodate the audience. Mr. Goodwin will commence a New York engagement at the Bijou Theatre on Jan. 26.

LENA MERVILLE and Marion Elmore are to introduce their double specialty for the first time in America in Von Vonson.

THE All the Comforts of Home company will jump, on Feb. 1, direct to the Baldwin Theatre, San Francisco, to play a month's engagement at that house.

LOUIS gives it as her opinion that a play is an unsatisfactory bit of property, look at it as you may. "It is about as uncertain an investment as can be made," she adds.

THE new version of Only a Farmer's Daughter is booked for Philadelphia in February, and dates are being made in Boston, Chicago, Harlem and Buffalo. The play met with favor at the Windsor, and enjoyed large receipts.

PRINCE AND WEST have engaged for next season the Avolo Brothers, triple-bar gymnasts, the Nataskies Xylophone Trio, from Riga, Russia, and Joco and Coco, the human monkeys, from Reichshalle, Berlin.

"Such amusement as neither hinders one in his religious life, nor leaves a stain upon the conscience, has the approval of God," said the Rev. Dr. McLeod, of Albany, in a sermon on the theatre the other evening.

HARRY MANN telegraphs that James T. Powers in A Straight Tip played to an enormous business at the California Theatre, and that the production was a success there. Mr. Powers opens here at the New Park Theatre during the latter part of January.

AN organization styled the Brodball and Flowers Comedy company played last week in Monmouth, Ill. Among the pirated pieces billed as their repertoire are Esmeralda, Caprice, Held by the Enemy, Little Lord Fauntleroy and May Blossom. It is somewhat surprising that Manager Shultz of Monmouth allowed this gang to infect his opera house.

DICK MURRAY arrived from Memphis on Sunday the 14th, two weeks in advance of Milton Nobles' company, for the purpose of arranging for a big spectacular production of Mr. Nobles' play, From Sire to Son, at the Academy of Music, Brooklyn. Artists have been busy for the past three months painting scenery for the production, and nothing but new scenes will be presented. There will be 100 people in the production, and a Rocky Mountain Concord coach, drawn by four bronchos, will be one of the special features.

THE variety show and the minstrel performance are the only forms of dramatic representation in which the performers have the right to address themselves to the audience," says the Buffalo Courier.

W. A. BRADY has secured Professor Darling's trained lions, and will exhibit them this week at the Harlem Opera House, in the course of the Kellar entertainment.

THE newly elected Mayor of Milwaukee has begun a crusade against improper theatrical lithographs.

NEGOTIATIONS are said to be in progress by which William H. Crane will be seen in The Senator next Summer, in London.

BAXON DOUGLASS, formerly of the Nero company, made a quick transfer last week. Ascertaining that Nero was not to be produced last Monday evening he left the Broadway Theatre, and while walking down the street he met W. A. Brady, who immediately engaged him for The Inspector. He was out of work just twenty minutes.

Oratorio a specialty. For terms and dates apply to
J. W. E. HINNS, Channing Hall, New York
Or Redpath Lyceum Bureau, Boston, or Mr. Abraham Mas-
terson, 60 Court Street, Brooklyn.

A liberty.—Mauda Flint, talented child actress, guitar-banjo soloist; and Mrs. E. Owen Flint, character com-

IN OTHER CITIES.

PHILADELPHIA.

The Continental Theatre was opened by Gustav Amberg, manager of Amberg's Theatre in New York, with a company of players from Munich, known as the Muenchener, in *The Crucifixion* of Amberg. The German-Americans evinced their interest in the event by filling the house. The acting throughout was capital and the stage settings excellent. Business fair. Same company 22-27.

The Kendala opened the second week of their engagement at the Broad Street Theatre in All for Her to a large and cultured audience. Business good. Same company 22-27.

At the Park Theatre Annie Pixley began a two-weeks' engagement in James Connor Roach's comedy-drama *Kate* before a large and well-pleased audience. The piece has been considerably altered and improved since it was originally seen here at the Walnut Street Theatre. Charles H. Bradshaw has succeeded M. C. Daly in the cast and Carrie Reynolds takes the place of Fanny Barry Sprague. The scenery is entirely new for this engagement and is strikingly realistic. Business good during week. Same company 22-27.

Agnes Huntington and her capable company began a second week at the Chestnut Street Opera House in *Paul Jones* before a well-filled house. Miss Huntington has become a great favorite here. Business excellent. Same co. 22-27.

At the Grand Opera House *The Two Orphans* was revived by Kate Claxton and a good co. The house was well filled, and the audience seemed well pleased with the old-time melodrama. Business good. The company 22-27.

The final week of *Post Jonathan* began at the Chestnut Street Theatre. The audience was large and appreciative. Business fair. Francis Wilson's co. in *The Merry Monarch* 22-27.

At the Arch Street Theatre Evans and Hoey again appeared in *The Parlor Match* to a house packed to the doors. Hoey's cast and Carrie Reynolds were the hit of the evening. Business large during week. Two Old Cronies 22-27.

The third and last week of Miss McIntyre began at the Walnut Street Theatre. Several novel features have been introduced, and the piece continues to draw well. W. A. Brady's co. 22-27.

At the National Theatre a crowded house greeted Joseph J. Dowling and Sadie Hanson in *The Red Spider*. Business good. The Plunger 22-27.

Lizzie Evans began a week's engagement at the People's Theatre in a new version of *Foggy's Ferry* before a good-sized audience. She was ably assisted by the other members of the co., and drew good houses during the week. One of the Bravest 22-27.

At Forepaugh's Theatre Laura Lorraine opened for a week in *Chippa* to a large audience. The play was well staged. Business large. The Clemenceau Case, with Emily Lytton as *La Chippa* 22-27.

The City Club Candellville and Barlesque co. packed the Lyceum Theatre and continued to fill the house at every performance during the week. Fabio Romani 22-27.

At the Kensington Theatre Kennedy and Williams Specialty co. was to have appeared, but disbanded in New York. Manager Wiley secured May Buckingham's co. to fill the date and did a fair business during the week. One of the Finest 22-27.

Myrtle Ferns was the attraction at the South Street Theatre week of 22 and drew good-sized audiences. Fort Donelson 22-27.

At the Central Theatre the Thomas Gaiety Burlesque co. opened and gave a good variety performance. Business good. Sheridan and Flynn and Muldoon 22-27.

CINCINNATI.

Lotta at the Grand during the week of 22-27 presented a diversified programme, giving Musette opening night and *Una* for the remainder of the week, excepting 25, when a triple bill, embracing *Nan the Good for Nothing*, *An Object of Interest* and *Faint Heart*, made up a very interesting programme. Will S. Rising, who is a favorite in this vicinity, gave the star very effective support. The week's attendance was large. Dixey in *The Seven Ages* 22-27. Shenandoah 22-27.

W. A. Brady's co. in *The Bottom of the Sea* closed a successful week's engagement at Heck's 25. The co. comprises several notably clever artists, including Frank Harrington, George W. Barnum, Fannie Cohen, Lillian Lee and Eugene O'Rourke, in the more prominent roles. The piece was magnificently staged. Hoyt's *A Midnight Bell* 22-27. Hanlon Volter-Martineti comb. 22-27.

After being closed for week of 22-27 *The Pike* reopened 22 with the E. S. Mail, headed by George Parker as the attraction. The Little Goliath co. is underlined for week of 22-27.

In Master and Man, which constituted the attraction at Havlin's week of 22-27, Dominick Murray as *Bumpy Logan* had a most congenial part, and his efforts were ably supplemented by Ralph Belmont as Jack Walton and Lizzie Hunt as Hester Thurnbury. The attendance, despite miserable weather, was large. A Pair of Jacks week of 22-27. The Ivy Leaf co. 22-27.

The Wilbur Opera co. concluded its lengthy engagement at Harris' presenting during the final week, *Pinafore* 15, 16. The Grand Duchess 17, and *Mikado* for the remainder of the week. The co.'s engagement has been in every sense a success, and Manager Wilbur and his clever artists, notably Conley, Trebnick, Kohnle, and Susie Kirwin, have won their way firmly into the hearts of Cincinnati theatre-goers. The Nelson Specialty co. week of 22-27. Wilbur Opera co. 22-27.

The Vaids Sisters comb. furnished one of the very best vaudeville programmes of the season at the People's during the week of 22-27. The features of the bill were Eva Bell, Drummond and Stanley, Melville and Stetson, and the Vaids Sisters in their mid-air act. The Reilly and Wood comb. week of 22-27.

Manager Louis Ballenberg announces that the Cincinnati Orchestral Concerts will be hereafter given at the Pike Opera House. Dora Wiley, who scored a pronounced hit at the concerts 7, 14, has been engaged by Manager Ballenberg for 21.

Henry M. Stanley, who lectured at the Music Hall 17, attracted a fair audience only.

Manager Miles' friends have made life a burden to him since his return from New York, and good-natured Robert is kept busy in explaining in regard to that proposed new theatre.

The Master and Man comb. was detained by a wreck on the *Queen and Crescent* 14, en route here from Chattanooga, Tenn., and a 25-26 house, matinee, was dismissed Sunday, 14, at Havlin's, in consequence.

Fannie Cohen, of the Bottom of the Sea comb. was until recently a resident of Cincinnati.

The Highland House, for several seasons a popular resort of the admirers of Midsummer opera, has been sold and an extensive pottery will be built on its site.

The German Theatre co., with Herr Morrison as the star, presented *Die Augen der Liebe* 15.

Ada Glasca, who has severed her connection with *The Sea King* co., will be at home here for the holidays. Her brother, Will Fiedelity, informs me that she has several offers under consideration.

Will A. Kohnle, stage manager and comedian of the Wilbur Opera co., will retire from that organization 27. Alf. Wheelan, face of *The Fakir* co., having been engaged to replace him.

LOUISVILLE.

The Boston Ideals were billed for a week's engagement at Macaulay's in Fayetteville, commencing 8, but failed to put in an appearance in time to give a performance until 25. On account of the culmination of trouble brewing, the co. was compelled to succumb to the inevitable, and the house was dark Saturday night. Manager Foster cancelled all dates in the South, and departed for the East, it is said, taking the remnants of his co. with him, with the intention of reorganizing. In the general expression of opinion over the matter, there seems to be little sympathy for the unfortunate manager, but general regret at the disastrous ending of the famous organization once so deservedly successful. Dixey 15-20.

Effe Ellsler filled a successful engagement at the Masonic, appearing in *The Governors* and *Miss Manning*. Frank Weston, Joseph Wheelock, Jr., and the veteran John A. Ellsler did good work in support. Marie Greenwood Opera co., and Harry Lacy in *Still Alarm* divide week of 15-20.

At Harris' P. P. Baker with a good co. did a large business in *The Emigrant*. All of his songs are

new, and, as usual, well sung. This week M. A. Scanlon, in *Nell Agrab*, to be followed by the Wilbur Opera co.

Bryant and Saville's co. drew largely at the New Hook, giving a fine variety and burlesque entertainment.

Laura Bellini, who came here to join the ill-fated Ideals, is still in the city. She has many friends here, being a great favorite both socially and professionally.

John H. Robb, the Memphis manager, spent a short time here during the week.

Effe Ellsler promises a revival of *Hazel Kirke*, with Conlock and other old members of the successful cast. Frank Weston is to play *Pittacus Green*.

The engagement of Primrose and West's Minstrels last half of week at the Masonic was a big one. The house was crowded to the doors. All the old favorites were warmly received.

Douglas Sherley will read for his friends from his own compositions at Macaulay's 15. He is a wealthy gentleman of literary proclivities, and he has frequently entertained at his handsome home the bright lights of the stage.

While on a recent trip in the South and West your correspondent enjoyed the hospitality of Managers Frank Gray and John H. Robb of the Grand and the Lyceum at Memphis, both beautiful houses. All seem satisfied with the business outlook in their section.

ST. LOUIS.

John Russell's comedians, in the side splitting farce-comedy, *The City Directory*, did an immense business at the Grand Opera House for a week commencing 12, filling the house at every performance. The old favorites, William Collier, Charles Reed, Alf. Hampton and Ignacio Martinetti, were warmly received. Maym Kelso, Hattie Cleveland and Kate Cart were very clever in their singing and dancing, the former having a very fine contralto voice, and all three being exceedingly graceful in their robed dance. The Irwin Sisters were excellent in their specialties. Annetta Shew was as graceful and enticing as ever in her premiere dancing. De Wolf Hopper in *Castles in the Air* 22-27.

W. T. Carleton and his well-known opera co. did a good business at the Olympic Theatre in a repertoire that comprised the well-known operas, *The Brigands*, *Nanon*, *The Mikado*, and *Queen's Lace Handkerchief*. The co. was a strong one. Mr. Carleton himself was in the best of voice and did splendid work, while Clara Lane, Jeannie Winston, Marie Langlois and the leading part with a Sardinian dialect and handled it very cleverly. The supporting co. was good, particularly so the work of Marie Heath, who is a bright soubrette. Ivy Leaf week of 22-27.

Daly's strong and effective, and old-time favorite, melodrama *Under the Gaslight* did a good business at Havlin's Theatre. Vermona Jarboe 22-27.

Daniel Boone, a picturesque and healthy melodrama dealing with some of the exciting and thrilling episodes in Boone's romantic life, was well received at the Standard Theatre and was presented by a capable co. and to good audiences. Vaids Sisters comb. 22-27.

The Carleton Opera co. opens a new Opera House at Paris, Ky., 22-27.

Charles Reed will leave the City Directory co. in a few days to join the McIntyre co.

Gus Barnes, formerly treasurer of the Standard Theatre here, was on the city a few days week of 22. He has a scheme on hand for next season in the theatrical line.

Will Sullivan, formerly connected with Pope's Theatre staff, will probably accept a position with the Natural Gas co. and leave in a few days.

J. W. McKim, an old St. Louisian, is in town ahead of DeWolf Hopper's opera co. He has many old friends here and is kept busy shaking hands.

The Natural Gas co., a Midway Bell co. and Dixey's co. all remained over 24 and visited the Grand Opera House in a body to see the City Directory 25.

A Midway Bell co. remained here until 25, this being a week off.

Stanley gives his lecture at Music Hall Exposition Dec. 25.

DETROIT.

At the Lyceum Theatre McCarthy's *Mishaps* 8-20, with Barney Ferguson as the star played to good business, followed week 21-27. Thatcher's Minstrels to splendid business. J. H. Havlin's Comedy co. in *H. Grattan Donnelly's* piece, *A Pair of Jacks*, opened 22.

James O'Neil, supported by Joseph E. Whiting and an excellent co. presented *The Bird and Heart* week of 8-21. Never has Mr. O'Neil appeared to better advantage in any role, but owing to the counter attractions, especially the *Kirmess* (which alone had 20,000 patrons), the business done by Mr. O'Neil was not what it should have been. Both he and the play were deserving of better patronage.

The Sea King opened 15, and was a grand success. The house was filled, the applause was very liberal, and perfect satisfaction given. The music is very pretty and quite "catchy," the costumes are elegant and historically correct. The principal parts are in the hands of capable people, among whom are R. E. Graham, the comedian, who plays the principal part, and Ada Glasca, the soprano, who is a sweet singer and an intelligent actress. Mark Smith, who took the title role, is a competent actor and sings well. Frank Howard is an old actor, but only a fair singer. Augusta Roach has the leading female comedy part, and the spectacle is in perfect, well handled and finished, which credit is due to Charles Bergman, the director, who is an old Detroit boy. He fills his place well. All things considered, *The Sea King* ranks in artistic merit next to *Robin Hood* as the best light opera presented here this season.

Pat Rooney in *Pat's New Wardrobe* opened a week's engagement at Whitney's Opera House to a large house as usual.

John T. Sullivan, an old Detroit boy, and now leading man with Rose Coghlan, stopped over here Sunday, and furnished columns of interview for the local papers.

Last week's *Indian Mission* contains an excellent portrait of W. J. Lavin, the celebrated Detroit tenor, who has recently met with such decided success in New York, where he now resides.

The matinee performance of McCarthy's *Mishaps* 15, for the benefit of the families of the firemen who were recently killed netted \$725.

SAN FRANCISCO.

The Emma Abbott Opera co. in repertoire drew large and cultured audiences at the Baldwin last week.

The Hessco. finds continued favor at the Orpheum. The co. will be augmented by the appearance of Pauline Lamont in her favorite role, *Lucia*. This is well as Miss Galt has been overworked. The off-night tenor by the way was retired in the middle of *Faust* the other night and Galt sent for to replace him. I was not present, but understand the audience objected, hence the change.

A Straight Tip will remain another week at the California, where business is large.

Pinafore is well cast at the Tivoli, but serves as a makeshift only pending the preparation of *The Wonderful Lamp*, which will be the only spectacular here for the holidays.

Pique did splendid business for a fortnight at the Alhambra.

The new Piquet Street theatre will open to-morrow night with a vaudeville under the leave and management of Schwartz Brothers.

Mollie Stockmeyer's pretty, little skirt dance, and general beauty and cleverness, attracted a tempting offer from Frank Daniels to go with Little Puck. Miss Mollie declined.

Colonel David Wilder died yesterday. He was known and esteemed by the *San Francisco* and other dailies here.

Patience at the Bijou last night developed a comic opera artist in Alvin Hiler, who sang the title role.

Von Yonson and Vera Heger will come to the Alhambra in February.

Emil Mohr, after retiring from his interest in the Orpheum, has bought a half ownership in the Hessco. Opera co.

The Bush will be reopened a week from to-night by Kelly and Williams, in *U and I*.

Murry Poyser, chief usher at the Alhambra, has gone North on a short vacation.

The Bijou reopens this evening with a play entitled *Three Pairs of Shoes*, under the management of Ebert and Knapp.

Manager Charles F. Hall came down from Sacramento last week and secured a lot of good things for his two theatres. R. C. Wyatt came up from Los Angeles to do the same thing for his pretty new house, and did it.

Camille Monti has done splendid work at the Orpheum in Miss Galt's roles.

CLEVELAND.

The Clemenceau Case drew large and enthusiastic audiences at the Opera House. Rose Coghlan 15-20.

H. M. S. Pinafore is being played by home talent at the Lyceum, and is drawing very large houses.

Harry Kernell's Vaudeville are attracting good houses to the Cleveland. The musical act of Bims and Burns is very clever. Next week An Irishman's Love.

Bine and Gray is playing at the Star for the benefit of A. R. Next week Devere's specialty co.

PITTSBURGH.

The Grand Opera House did a large business with *The Charity Ball* week of 15-20.

Rosina Vokes in triple bills nightly, including two new plays to Pittsburghers, did a very large business at the Duquesne Theatre week of 15-20.

Shenandoah did a remunerative business at the Bijou.

Gray and Stephens co. presented *Vesper Bells* at Harris' Theatre week of 15-20.

The Irwin Brothers' Big Specialty Show was the week's attraction at the Academy of Music.

Stanley lectured here 15, and the papers credit him with a 5,000 house.

From the present outlook it would appear that there is plenty of room for all the theatres we have here now as none seem to suffer.

Felix Morris in his character in *The Double Lesson* is decidedly a success.

Emile Haberkorn got his first chance with his orchestra at the Duquesne 15, and proved to the public that he has something of an orchestra.

BROOKLYN.

Week ending 20 was a notable one for Brooklyn playgoers, introducing Francis Wilson at the Park Theatre in his tuxedo opera, *The Merry Monarch*, with Laura Moore, Nettie Lyford and Marie Jansen in the cast.

Mr. Wilson is one of the few operatic stars who brings his original co. on the road, and each member of it has improved in voice and action since the production at the Broadway. Crowds were turned from the Park Theatre doors each night. *Nat Goodwin* in *A Gold Mine Christmas* week.

Cleveland Consolidated Minstrels drew large houses at Holmes Street Theatre 22-27. Billy Emerson, Hughey Dougherty and Luke Schoelcraft are just as funny as of yore, and won enthusiastic applause. Grimes' *Cellar Door*, with James Mackie as the star, is at this house Christmas week.

The East Mail did good business at the Opera House 22-27.

At Hyde and Behman's a co. of clever vaudeville artists including Sheridan and Flynn of "McIntyre" fame, Hart and Moreland, the Nelsons, Annie Granger and Minnie Lee pleased large audiences 22-27.

The third Seid Concert of the season was given Dec. 15 at the Academy.

BALTIMORE.

At the Academy of Music, *Out of Sight* proved attractive enough to draw good attendance. The comedy work of John J. Magee was good. A Trip to Chinatown week of 22-27.

Ford's Opera House given up to local attractions during the week. The Garland, St. Cecilia and Haydn musical associations each gave a concert, and the Kenilworth presented John Brougham's drama *Caught in the Toid* in creditable style to a big house.

The perennial Uncle Tom's Cabin close a fair week's business at the Holiday Street Theatre 22, and was given with good scenic accessories and a good cast by Webster's co. A Fair Rebel week of 22-27.

At Kernan's Monumental Theatre the usual good business was done and the programme offered by Harry Williams' Opera co., in the main, an excellent one. The Henry Burlesque co. week of 22-27.

Grizzley Adams, with Mattie Goodrich and Wild Joe as stars, drew two fair-sized audiences a day to Forepaugh's Temple Theatre week closing 20. Gray and Stephens, with their acting dogs, will be the bill during the holidays.

When taking at Front Street Theatre enjoyed the average week's business.

Cora Tanner opened for a week's engagement at the Lyceum 22 in *The Refugee's Daughter*.

John T. Ford, Jr., of the Opera House staff, has returned home, after a two weeks' stay in New York and Philadelphia, looking beaming and bright.

CHICAGO.

Aside from Richard Mansfield in *The Parisian Romance* and Dr. Jekyll and Mr. Hyde at the Columbia, there has not been much in the way of novelty at the theatres. Mr. Mansfield has had a succession of large audiences. The engagement of three weeks at the Columbia was exceedingly prosperous. For Christmas week, Gilmore's Opera co. in *The Sea King* 15-20.

Joseph Murphy in *Sham Blue* drew the customary patronage to Hooley's. He will present *The Donagh and Kerry Gow* week of 21.

The return of *The Crystal Slipper* to the Opera House was greeted with large audiences. Many changes have been made and the spectacle is improved. All the favorites were heartily received, including Eddie Foy, Louise Montague, Ida Mille and the new comedian from Australia, Henry Norman. The new ballet, *Le Carte D'Amour*, is fine. Same for the holiday week.

The last week of *The Babes in the Wood* appealed strongly to the holiday instincts of the public and the Auditorium had big crowds at every performance. The spectacle is without doubt the most elaborate and gorgeous production ever put on the stage here. It will be seen at Niblo's Garden. The Auditorium will have a succession of grand charity balls and social events during the Winter, and early in February *The Sunday* will come from the Boston Theatre.

De Wolf Hopper is now sole proprietor and manager of the troupe in *Castles in the Air*. He bought out Messrs. Locke and Smith during the past week, and will hereafter run it alone. The season at the Grand Opera House was very successful. Hoyt's *Brass Monkey* week of 22-27.

Dan Sully made a distinct hit in his new play *The Millionaire* at the Haymarket. Business was large. Twelve Temptations week of 21.

N. S. Wood in *Out in the Street* found favor with the patrons of Jacobs' Academy. J. H. Wallack in *Carte King* week of 22-27.

Reinbow's Pathfinders in *Below Zero* had a prosperous week at Litt's Standard. The Paymaster 22-27.

Laura Bigger in *The Clemenceau Case* attracted large crowds to the Windsor. Held by the Enemy 22-27.

Charles A. Gardner in *Fatherland* drew satisfactory houses at Havlin's. The Fat Man's Club 22-27.

J. H. Wallack, with his horses, captured the patrons of the Alhambra in *The Mountain King*. N. S. Wood 22-27.

The Clemenceau Case, with Estelle Clayton as *La Chippa*, did a great business at the People's. Same week of 22-27.

Town Lots, a farce of slight merit, did a good business at Jacobs' Clark Street Theatre. Patrice in *The Midnight Call* 22-27.

Manager David Henderson is in town again after a long tour with his *Crystal Slipper* co. He is greatly improved in health and will now put in some big bills on his next summer's spectacle.

George A. Reed, formerly business manager of the People's, is now in charge of Litt's Standard Theatre.

W. H. Crompton, of the Marshall co., Lewis Haase, assistant manager, and DeWolf Hopper were entertained by the White Chapel Club 21.

There are some good dates open at Montgomery City, Pa. The town has a population of 400, and the Opera House seats 2,000. H. J. Gamble is the manager.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC: Master and Man co. to a very appreciative audience 15. Our Country Cousin 17, Little Lord Fancitree 19 to good business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: The Master and Man co. 15, 17 to fair business. *Conrad* Opera co. 12, 13 at advanced prices, presenting *The Gypsy Baron* and *Kings Fool* to good business, followed by Spencer's Little Tivoli Opera co. 17-19 to S. E. O.

TUSCALOOSA.—ACADEMY OF MUSIC: Frank Jones in *St. Perkins* to a full house. LYONS: Mr. Ashton, in advance of Hettie Bernard Chase, claims that up to the present time his co. has not lost a date since starting, July 21.

MOBILE.—MOBILE THEATRE: The Hanlons 22, 23 to fairly large patronage. Lost in New York 25, 26 to medium business.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE: Patti Rosa and a splendid co. delighted a large audience in *Imp 15*. Georgia Minstrels to good business 22.

HOT SPRINGS.—OPERA HOUSE: Patti Rosa 15, matinee, fair business. Milton Nobles 15 to a good house. Lizzie Lambert in the leading role came before the curtain with Milton Nobles. Billy Nobles is in the city staying at the Park Hotel. She will join the co. at Memphis.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Giesmer-Davies comb. 22-24. Juch Opera co. 22-27. LOS ANGELES THEATRE: Frank Daniels in *Little Puck* opened 15 with the S. R. O. sign hung out before the curtain went up, and to big business 15-16. The injunction suit threatened by McLain and Lehman was avoided by payment of a money consideration to them. Adele aus der Ohe, the eminent pianist, gave two recitals 17-18 at Turner Hall.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Herrmann's New Transatlantic 15, 16 to fair business. Clara Morris 16-17. CLINE OPERA HOUSE: Eunice Goodrich closed a week's engagement 15, playing repertoire to large houses at popular prices.

COLORADO.

DENVER.—NEW BROADWAY: The best melodramatic comb. that comes this way is the Grimmer-Davies co. The co. has always been a favored one with theatre-goers, and its week ending 15 proved no exception, though there were some empty seats down stairs. The *Sorcerer*, by amateurs, was the attraction 15. Good house. Tabor Grand: Thomas W. Keene closed an engagement 15, that was highly satisfactory in every way, especially as to attendance. The house was overflowing 17 at the fifteen hundredth performance of *Richard by Mr. Keene*. His co. is far above the average in fact, away beyond the usual star support. The *Burglar* opened 15 to a fairly good house. Next Krall's *Excelsior* 16-17. FIDELITY STREET THEATRE: The Hustler drew good houses week of 15-20. IREM: 'Tis a sure thing now that the Broadway is to have a companion house in Salt Lake for next season. Colonel Wood, the Broadway architect, will act in the same capacity for the new theatre.

SPRING.—WHEELER OPERA HOUSE: Rice's World's Fair to a large and well-pleased audience 15. The principals, Ellen Karl, Christine Blessing, Lillian Cleaver, Lillie Allison, James Bradbury and Samuel J. Ryan are all deserving of mention. Chorus good. Costumes beautiful. —TIVOLI THEATRE: McKandless' Minstrels to very large business.

PUEBLO.—GRAND OPERA HOUSE: The Show-away to good business 15.

LEADVILLE.—TAMM OPERA HOUSE: Rice's World's Fair to a large house 15.

CONNECTICUT.

MERIDEN.—DELAVAL OPERA HOUSE: A Dark Secret 15, 16. George Hosmer, the organist, has a feature, and the Henley regatta scene was put on finely. Zelle Tibberty in repertoire 17-19 to big houses.

BUSINESS.—**GRAND OPERA HOUSE:** Dark week of 15. **THEATRE:** Gillette's World of Wonders specialty co. week of 15 to good business.

CONSUMERS.—**HARVARD ACADEMY:** Professor John Brewster, Jr., his musical entertainment week ending 15 to fair business. Seymour Stratton co. 15 to light house.

MILWAUKEE.—**OPERA HOUSE:** Bartley Campbell's Siberia was well presented 15, and the scenery was good. Audience light on account of storm.

THEATRE: The Opera House programmes, published under the direction of the managers, are a new departure this season, and are arranged in a very convenient form.

SUFFALO.—**ACADEMY OF MUSIC:** The County Fair can have no cause to complain of last week's business. The audiences were very large and well-pleased, especially so with the race scene. **STAN THEATRE:** House dark last week. The Fast Mail is the Christmas week attraction. **CORINNE LACKY:** Last week's attraction, Shamus O'Brien, with Charles Erin Verner as the star, was fairly patronized. Walter Sanford's My Jack co. opened 22. **COURTESY THEATRE:** Weber and Fields' Specialty co. week of 25 gave a good variety performance. They are succeeded by the London Specialty co.

BRANFORD.—**GRAND OPERA HOUSE:** Sullivan's Belshazzar in repertoire gave entire satisfaction to good houses week ending 25.

JACKSONVILLE.—**ALLEN'S OPERA HOUSE:** The Paymaster 15 failed to give satisfaction. Cleveland's Minstrels 15 pleased a fair house. My Jack 27 by a good co. to a light audience.

ITHACA.—**WINGS OPERA HOUSE:** Gorman's Minstrels to a full house 15. John J. Kennedy in The Two Thieves to fair business 17.

PORT JEFFERSON.—**LEA'S OPERA HOUSE:** Thomas E. Shea week commencing 15 in repertoire to fair business.

CRANFORD.—**ACADEMY OF MUSIC:** The Two Thieves to good business 15. John J. Kennedy, the leading comedian, gave entire satisfaction.

CANASTOTA.—**BRUCE OPERA HOUSE:** The Kindergarten to fair business 15.

ALBION.—**NEW GRAND OPERA HOUSE:** Bishop's Mugs Landing to good business 12. A Little Girl 17.

PENN VAL.—**SHEPARD OPERA HOUSE:** Fort Dismal 25 to fair business. Nadage Dames in The Clemenceau Case 15 gave a good performance to fair business.

COLES.—**OPERA HOUSE:** Francesca Redding and Hugh Stanton in repertoire 25-27 opened in Marlboro to good business. **CITY THEATRE:** The Irish Corporal 15, and Siberia 17 to fair business.

NORTH CAROLINA.

BURMAN.—**STOKES OPERA HOUSE:** Little Nugget to a fair-sized audience. Castaways 15-17 to large house. New York Theatre co. 22-27.

ASHEVILLE.—**GRAND OPERA HOUSE:** Mortimer Comedy co. in Larking 15; poor performance to a large audience. Castaway Comedy co. in Little Nugget 15, good performance to fair business, which would have been better had it not been for the bad performance of the night before. Madame Fessy Comedy co. to a good audience. Their best people, R. D. MacLean and Marie Prescott in Cleopatra 17.

CHARLOTTE.—**OPERA HOUSE:** Henshaw and Ten Brock to a large and highly pleased house 15. Boston Symphony Club to the best house of the season at the V. M. C. A. Hall 17.

OHIO.

DAYTON.—**THE GRAND INNES:** Thirteenth Regiment Band drew a very small audience 15, but made such a favorable impression that whenever they return they will test the capacity of the theatre. Elsie Leslie in The Prince and The Pauper 15 to fair business. Every one was charmed with the little artist. Arthur Elliott as Miles Hendon was excellent. **THE PARK:** The Dear Irish Boy 15-17; fair business. James Reilly in The Broom Maker fills in the week.

PIQUA.—**CONOVER'S OPERA HOUSE:** Innes' Thirteenth Regiment Band 15; good business at advanced prices. **THEATRE:** Manager Hart, of the Globe Theatre, Columbus, was here 15. He contemplates opening a variety theatre here.

CAMBRIDGE.—**HAYMOND'S OPERA HOUSE:** Reeves' Operatic Faust 15 to only fair business.

SPRINGFIELD.—**GRAND OPERA HOUSE:** Shock and Collier's The Blue and The Gray to fair attendance 15. Elsie Ellender played matinee and evening 15 to good audiences. Miss Ellender is supported by an excellent co. Daniel Frohman's co. presented The Prince and Pauper 15 to a large and thoroughly delighted audience. Elsie Leslie and Arthur Elliott were the recipients of numerous recalls. **H. & C's OPERA HOUSE:** Rose Coghlan played to moderate business 15 in Peg Woffington. Miss Coghlan was not a good voice, and the play did not seem to be presented with the vim and fire necessary to its success. Frederick Warde in Henry VIII. was greeted by a small audience 15, owing to an advance in prices. Mr. Warde divided the honors with Mrs. Bowers. The play as a whole does not give Mr. Warde an opportunity to do his best work.

ITEMS: The Grand offers two strong holiday attractions. Milton Nobles' Christmas Day and The Carleton Opera co. New Years. The Fakit comes to Black's Christmas. Attractions here are coming too fast, and prices are too high to secure good houses. Mr. Warde gave the Wittenberg students a reception after the play 15.

NEWARK.—**MUSIC HALL:** Reeves' Operatic Burlesque co. appeared before a fair audience 15.

LANCASTER.—**CHESTNUT STREET OPERA HOUSE:** Reeves' Opera co. gave Faust to good business 15. A pair of Jacks 15 to a packed house.

LONDON.—**HIGH STREET THEATRE:** The New York Symphony Club to a large and well-pleased audience 15. Innes' Thirteenth Regiment Band 15 for matinee to poor business owing to stormy weather. **TOLAND OPERA HOUSE:** Grace Gordon Dramatic co. 5 for the week to medium business.

FINDLAY.—**DAVIS OPERA HOUSE:** W. K. Reed's She played to a good house 15. Adele Frost to a poor house 15, occasioned by a misunderstanding of the date. Uncle Tom's Cabin is still able to draw good houses, as shown by the audience 15, noon and evening.

KENTON.—**Frederick Warde and Mrs. D. P. Bowers in Henry VIII.** played here to a small but well-pleased audience. The co. is strong.

EAST LIVERPOOL.—**BRUCE'S OPERA HOUSE:** The Melville Sisters to very successful business week 15.

ST. MARYS.—**CITY OPERA HOUSE:** May Smith Robbins in Little Tinker to good business 15.

MANFIELD.—**MEMORIAL OPERA HOUSE:** The Warde Bowers co. 15 in Henry VIII. had small audience, but gave a fine performance in every respect.

RAVENNA.—**REED'S OPERA HOUSE:** McGehee Family 15 to a good house. Fair performance. Two Sisters 17.

STREUVILLE.—**CITY OPERA HOUSE:** Gilmore's U. T. C. troupe 15 to a small house. Martin Golden's co. 15-17 to poor business, stormy weather.

PERSONAL. W. H. M. Donald and wife Marie Stoney, of the Bostonians, were the guests of his mother on Sunday.

YOUNGSTOWN.—**OPERA HOUSE:** The Clemenceau Case to a good-sized audience 15, composed largely of men.

HAMILTON.—**OPERA HOUSE:** Innes' Thirteenth Regiment Band to a fair house 15.

COLUMBUS.—**McKINNON'S OPERA HOUSE:** The Sea King 15, fair business. **GRAND OPERA HOUSE:** Held by the Enemy 15, did not do good business as usual week ending 15. W. A. Brady's After Dark 15 to a house packed to suffocation. The play and co. gave general satisfaction. The latter in The Greenhouse, coming 15, to a good house. **THEATRE:** The Minnie Burroughs Burlesque co. are in their fifth week and business continues good. **ITEMS:** Charles W. Bessie has resigned his position as advertising agent of the Herald, and joined Cleveland's Minstrels as an actor. **W. H. M. Donald** has been appointed advertising agent of the grand Managers James & Co. and H. W. M. have returned from a business trip to New York. They secured a number of fine attractions for next season.

LIMA.—**Park Theatre:** House dark.

and Mrs. D. P. Bowers 15 to a fair-sized audience in Henry VIII. Elsie Leslie in Prince and Pauper to good business. Arthur Elliott 25 Miles Hendon shared the honors with the little star.

BRANFORD.—**THE MASON'S OPERA HOUSE:** A Cold Day to a crowded house 15.

DEFANCE.—**MYERS OPERA HOUSE:** She to a fair-sized audience. **THEATRE:** The Citizens' Opera House now being constructed will be completed about Jan. 1, 1914.

CANTON.—**THE GRAND:** Evangeline came to this house 15 to a big business. On the whole the performance was a satisfactory one. **SCHAEFER'S OPERA HOUSE:** The Clemenceau Case (Emma Bell as Lou) came 15 to a good house composed entirely of men. The cast is a good one and gave satisfaction.

MARION.—**MUSIC HALL:** Howard Wall's Model 20 to a crowded house 15.

TIFFIN.—**NOBLE'S OPERA HOUSE:** Sutton's Uncle Tom's Cabin to a large house; good co.

CHILLICOTHE.—**MASON'S OPERA HOUSE:** Innes' Thirteenth Regiment Band of New York gave a delightful concert to an appreciative audience 15. A Cold Day pleased a fair audience 17.

DELAWARE.—**ELYSIAN THEATRE:** Magie Mitchell in Ray to a good house 15. Audience well pleased.

PORTSMOUTH.—**GRAND OPERA HOUSE:** Fisher's Cold Day co. in The Laplanders 15; good business.

OREGON.

PORTLAND.—**THE MARCOAN GRAND OPERA HOUSE:** Hermann's Transatlantics 2-4. The Glimmerette troupe of acrobatic performers, Harry Kennedy in feats of ventriloquism, and Flora Moore, comedienne, contributed largely to the attractiveness of the co. **CORINNE LACKY:** The Wolf of the Sierras (Miss), a dramatization of Bret Harte's story published in the San Francisco Golden Era, was very creditably presented by the regular stock to well-filled houses during the week of 8-14, with Esther Lyons and Durrell Vinton leading.

George Larsen did admirably as Judge M. Snagsley. The remainder of the co. filled the requirements.

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the silver-tongued orator from New York, lectured before a large audience, giving a rare oratorical treat 17.

BRANFORD.—**ACADEMY OF MUSIC:** All the Comforts of Home 15 to a good house. A benefit was given the Belling Lodge of Elks 15 by Robert Mantell in the Corsican Brothers to a crowded house.

The performance was first-class. **GRAND OPERA HOUSE:** Lester and Allen's Variety co. filled the house 15 and gave a good performance.

WARREN.—**LIBRARY HALL:** The Two Sisters 17; fair and well-pleased audience.

BRADFORD.—**WAGNER OPERA HOUSE:** The Charity Ball 15; large audience. The Paymaster 17; good house. The Wife 15; fair attendance. W. J. Scanlan 17; packed house.

WILMERSBURG.—**MUSIC HALL:** Annie Ward Tiffany in The Step-Daughter to a good business 15. Performance very satisfactory. Power's Ivy Leaf co. to a large house 15. Robert Mantell in The Corsican Brothers 15 to S. R. O.

SITTANNING.—**GRAND OPERA HOUSE:** After two weeks' darkness the house was opened by The Two Sisters 15 to a fair business.

NEW CASTLE.—**OPERA HOUSE:** The California Opera co. presented said Pasha to a small but well-pleased audience 15. Cleveland's Magnificent Minstrels to good business 17. **ITEMS:** Charles Cleveland, manager of Cleveland's Magnificent Minstrels, has been succeeded by Charles K. Bugbee, formerly treasurer of the co. Mr. Cleveland assuming the management of the colored Minstrels. The Elks have secured Music Hall and will hereafter hold their meetings there.

PITTSBURGH.—**MUSIC HALL:** The Waifs of New York to S. R. O. 15. Gorman's Minstrels 25; Wiggs Landing 25; Royal Pass 27.

MILTON.—**GRAND OPERA HOUSE:** A Royal Pass gave an excellent performance 15 to fair business. Dan Mason in A Clean Sweep 17; audience well pleased.

ALLENSTOWN.—**MUSIC HALL:** Katie Emmett presented The Waifs of New York 15 to a large and enthusiastic audience. Annie Ward Tiffany in The Step-Daughter 15 to a good sized and appreciative audience. Frank Frayne in St. Slocum drew good business 15.

PLYMOUTH.—**OPERA HOUSE:** Gorman's Minstrels pleased a fair house 15.

JOHNSTOWN.—**ADAMS OPERA HOUSE:** This magnificent new temple of amusement was opened in a blaze of glory 15, with The Paymaster as the attraction at advanced prices to only moderate business. The co. and play are weak.

RHODE ISLAND.

PROVIDENCE.—**THE PROVIDENCE:** Edwin Booth and Lawrence Barrett, with a supporting co. of ability, opened here 15 for the week in Julius Caesar. Quite a large and fashionable audience were present at the opening performance, but the advance in prices has made a favorable continued full houses. They present a different bill each evening. **GAIETY:** Ishavogue, with I. S. Murphy as the central figure, is doing well here week of 15. The supporting co. is all that could be desired.

Lettie Winnett made a great hit from the beginning, and Mr. W. F. Phillips, Maurice Willard, with the Pauline Quartette, are nightly-entertained. Christmas week The Limited Hall.

WOONSOCKET.—**OPERA HOUSE:** Lydia Thompson in The Dazzler 15 pleased a fair-sized audience. Two Old Cronies 15 to a good house.

NEWPORT.—**NEWPORT OPERA HOUSE:** Lydia Thompson and a good co. in The Dazzler gave satisfaction to a large house 15. A Dark Secret to good houses 17, 18.

SOUTH CAROLINA.

COLUMBIA.—**OPERA HOUSE:** Henshaw and Ten Brock in The Nabobs 15 to a large and enthusiastic audience. When Miss Ten Brock gave a cheer for Wade Hampton, the statesman, there was a storm of applause.

SOUTH DAKOTA.

SIOUX FALLS.—**GRAND OPERA HOUSE:** U. S. Mail co. 15 to S. R. O. Roland Reed 25, 26.

TENNESSEE.

MEMPHIS.—**THE MEMPHIS:** H. Henry's Minstrels opened 15; the two upper galleries were packed and there was a good house down stairs. Held by the Enemy week of 15-20. P. F. Baker and co. 22-27. **THE LYCEUM:** Mattie Vickers with a very capable co. opened to a good house 15, and pleased the audience, in Jacques 15. **THE GRAND:** Little Lord Fauntleroy to a fair house.

The piece ran here for a week last season, the charm had somewhat worn off, and the people were not so eager to see it. Little Ada Fleming has improved very much in the part of the Little Lord. Milton Nobles 15-20. Carleton's Opera co. 22-24. Alexander Salami will play a return engagement 25-27, and no doubt a nice sum will be realized.

As the engagement of the Boston Ideals has been cancelled at the Lyceum, Manager Robb will make arrangements for the orchestra and leading local talent to give two performances to raise means for the Newboys' Christmas Dinner, and no doubt a nice sum will be realized, as the hearts of Memphians beat warmly for charity. Mr. Robb made a flying visit to Louisville to try and save the Boston Ideals, but they were too far for him to do anything toward getting them here.

NASHVILLE.—**THE VANDERBILT:** Nat Goodwin was greeted 15-17 by large and enthusiastic houses at every performance. The 30 minutes 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CHATTANOOGA.—**NEW OPERA HOUSE:** Prescott MacLean co. in Spartacus and Cleopatra 15, 16 to good business. The dual stars were recalled after each act. Master and Man followed 17, and 18, matinee, to a fair house in the evening and S. R. O. at matinee. The company is above the average. Primrose and West's Minstrels 15 packed the house and gave the best performance of its kind ever seen here.

KNOXVILLE.—**STUMP THEATRE:** R. D. MacLean and Marie Prescott 15, 16, and matinee in Cleopatra and Spartacus to large, fashionable, and appreciative audiences. Bluebird, Jr. 15, 16.

BRISTOL.—**HARRELING OPERA HOUSE:** Prescott MacLean co. 15, 16 in Spartacus and Cleopatra to large business. **ITEMS:** Mr. Oliver Taylor, a member of the MacLean-Prescott co., was called gold-headed by his many friends.

TEXAS.

GALVESTON.—**THEATRE OPERA HOUSE:** Carmen and Faust as rendered by the Emma Hughes opera co. 15 constituted an operatic treat of rare excellence. The audiences were large and fully appreciative. Milton Nobles in From Sir to Sir, Love and Law and Phoenix 15, 16, following so closely upon the above attraction, did not meet with his usual reception here, business being far from good. Lily Clay Gaiety co. attracted a very large audience 15. Beacon Lights 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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An American Princess, 15, 16, houses and performance good. Mattie Vickers in Jacques 15; fair audience.

HOUSTON.—**OPERA HOUSE:** Milton Nobles 15 to a large audience. Very satisfactory business.

PARIS.—**HARBLOCK OPERA HOUSE:** Made Granger to S. R. O. 15. Audience well pleased. Miss Granger is a talented actress and her support is fine.

AUSTIN.—**MILBURN OPERA HOUSE:** Held by the Enemy 15 to a large audience. Good co. Lily Clay 15 to a fair house. Verbona Jarbeau 15 to a large audience.

DALLAS.—**OPERA HOUSE:** Georgia Minstrels 15 to a big business. Alexander Salvini in Don Cesar De Bajan

Lend Me Your Wife to a large and appreciative audience.

WASHINGTON, D. C.

The clever Lilliputians in "The Pupil in Magic" deserved better houses at Alhambra's than they had during the first of the week. They should have had packed instead of fair houses. Poor Jonathan by the traveling Casino co. 22-27.
The Florence Jefferson co. opened at the National to small house at about double prices in the Rivals. Fabio Roman to an excellent co. and fine scenery at Hurler's to good houses. After Dark 22-27.
Cleveland's Minstrels at Lincoln Music Hall 22-27.
Agnes Huntington 22-27.
The Model Burlesque co. at Kernan's 22-27.
Mrs. Harriet Webb read at benefit of "The Wimples" 22-27, greatly pleasing many friends of the association.
Ida Hoff gave an enjoyable musical and literary entertainment at the Litchfield, and read several selections finely.

CANADA

OTTAWA—GRAND OPERA HOUSE: The Duff Opera co. was billed for 12-13, but did not reach Ottawa until the morning of 13. They played matinee and evening of 13 to good houses and created a very favorable impression. After Dark 12-13, Lewis Morrison in Faust, 12-13.

QUEBEC—ACADEMY OF MUSIC: Paul Kaurar to very good business 12-13.

TORONTO—GRAND OPERA HOUSE: Lewis Morrison in Faust did a large business week of 8-13. Then in Josephine week of 13-20. ACADEMY OF MUSIC: Cleveland's Magnificent Minstrels 12-13. The latter had full houses at every performance.

TORONTO—GRAND OPERA HOUSE: Webster and Fields' Vaudeville co. played the poorest week's engagement of the season. They give a good performance, and are all artists, but when it is stated that nearly every other week we have had specialty cos. at this house it may be taken for granted that its patrons have become satiated. The Devil's Mine week of 15-20.

WINNIPEG—PRINCESS OPERA HOUSE: McDowell Comedy co. to good business 8-13. Next week Black Flag.

CHATHAM—GRAND OPERA HOUSE: Jane Combs and a good co. presented Black House to very poor business. The Cosgrove Concert co. failed to draw an audience and closed the doors without playing 15.

MONTREAL—GRAND OPERA HOUSE: A very large and appreciative audience greeted Cleveland's Magnificent Minstrels 12-13, but cancelled. The advance sale was good.

MONTREAL—ACADEMY OF MUSIC: Duff Opera co. in Lollapalooza and the Pirates to good business week of 12-20. THEATRE ROYAL: Hines and Remington in The Hearts of New York to medium business.

ST. JOHN—MECHANIC INSTITUTE: The World presented by the Lyell-Stone co. 12-13, to fair audiences.

Received too late for classification.

JERSEY CITY.

Steele Mackay's strong play Money Mad was the attraction at the Academy of Music week of 12-20. The piece was well staged and well acted by a competent co. Fair business during the week. Marie Wainwright week of 22-27.

The rumors that another theatre was to be built, which have been current during the past year, have at last taken shape; a location on a main street has been selected and work commenced on a new house to be opened next season. It is promised that it will be managed to play first-class attractions.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them to us, to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Washington, D. C., Dec. 22-27; Pittsburgh, Pa., Jan. 1-5; Altoona, Pa., Harrisburg, Pa., Reading, Pa., Allentown, Pa., Wilkes-Barre, Pa., Scranton, Pa., 1-5.

ANNIE WARD THURMAN: Haverhill, Mass., Dec. 25; Manchester, N. H., 25; Nashua, 27.

A PARLOR MATCH: Washington, D. C., Dec. 22-27; Adelaide, Pa., Dec. 22-27; Oil City, Pa., Erie, Pa., Clear, N. Y., 27; Jamestown, Pa., Bradford, Pa., Salamanca, N. Y., 1; Hornellsville, Jan. 4, Elmira, 2; Oswego, 3.

ADA GRAY: N. Y. City, Dec. 22-27.

A CLEAN SWEEP: Cornwallville, Pa., Dec. 22; Cumberland, Md., 25; Hagerstown, Pa., Martinsburg, W. Va., 27; Washington, D. C., 29; Jan. 1, Hanover, Pa., 5; Gettysburg, Pa., Carlisle, Pa., Harrisburg, Pa., All the Corners of Home: Paterson, N. J., Dec. 22; Utica, 25; Elmira, 27.

AN INDIAN'S LOVE: Cleveland, O., Dec. 22-27; Philadelphia, 29; Jan. 1.

AN IRISH ARAB: St. Paul, Minn., Dec. 25-27; Chicago, Ill., 29; Jan. 1.

ALEXANDER SALVING: Memphis, Tenn., Dec. 25-27; Albany, N. Y., Dec. 22-27; Boston, Mass., 29; Jan. 1.

ADAMS DRAMATIC: Greenville, Pa., Dec. 22-27; Pottstown, Pa., Pottsville, Pa., Lancaster, Pa., Jan. 1; Annapolis, Md., 25; Alexandria, Va., 27; Danville, N. C., 29; Winston, N. C., Raleigh, N. C., Newbern, N. C., Wilmington, 29.

AROUND THE WORLD IN EIGHTY DAYS (Kraly's): Denver, Col., Dec. 22-27.

ANNIE PEXLEY: Philadelphia, Pa., Dec. 13-27.

ADRIAN PAYS: Wichita, Kans., Dec. 25, 26; Hutchinson, 27; Newton, 29; Emporia, 30; Ottawa, 31.

AUST JACOB: Brooklyn, N. Y., Dec. 22-27; Albany, N. Y., 29; Troy, Jan. 1, 2; Utica, 3; Syracuse, 5; Elmira, 7.

A BAKEL OF MONEY: Dayton, O., Dec. 22-27; Wakarusa, 29; Lima, 31; Findlay, 1; Marion, Ind., 1; Jan. 1.

A SOCIAL SESSION: Peoria, Ill., Dec. 25; Elgin, 27; Huntington, Ind., 29; Richmond, 27; Xenia, O., 29; Washington, C. H., 31; Circleville, 31; Chillicothe, Jan. 1; Ironton, 2; Huntington, W. Va., 3; Charleston, 5.

A PAIR OF JACKS: Cincinnati, O., Dec. 22-27.

A TEXAS STEER: N. Y. City Nov. 10—definite.

A TRIP TO CHINA: Baltimore, Md., Dec. 22-27; Providence, R. I., 29; Jan. 1; Brooklyn, N. Y., 5-10.

A FAIR REBEL: Baltimore, Md., Dec. 22-27.

ARIZONA JOE: St. Louis, Mo., Dec. 22-27; Louisville, Ky., 29; Jan. 1.

BOOTH OF THE SEA: Chicago, Ill., Dec. 22-27; N. Y. City, Jan. 1-5; Feb. 7.

BLUE JEANS: N. Y. City Oct. 6—definite.

BLUEHARD, JR.: Grand Rapids, Mich., Dec. 22-27.

BRING THE WORLD: Milwaukee, Wis., Dec. 22-27.

BROWN STORIES: Chicago, Ill., Dec. 22-27; Louisville, Ky., 29; Lexington, Jan. 1; Dayton, O., 2; Springfield, 3; Columbus, 5-10.

BLACKPORT: South Bend, Ind., Dec. 24; Logansport, 25; Ottawill, Ill., 26; Beloit, Wis., 29; Jonesville, 30; Baraboo, 31; Madison, Jan. 1; Watertown, 2; Milwaukee, 4.

BOSCH OF KANS (Bothner's): New Haven, Conn., Dec. 22-27.

BARKS IN THE WOOD: Louisville, Ky., Dec. 22-27.

BLIND TOM: Kansas City, Mo., Dec. 22-27; Leavenworth, Kan., 29.

BALDWIN HILL: Columbus, Ind., Dec. 22-27.

BLUE AND GRAY: Toledo, O., Dec. 22-27; Detroit, Mich., 29; Jan. 1; Grand Rapids, 3.

BONNETT COMEDY: Pottstown, Pa., Dec. 22-27; Chester, 29; Jan. 1.

ROOTLES BART: Dallas, Tex., Dec. 24; Fort Worth, 25; Bryan, 26; Galveston, 27.

CLEMONCEAU CASE (Sibill Johnston): Milwaukee, Wis., Dec. 22-27.

CLEMONCEAU CASE (Emily Lytton): Philadelphia, Pa., Dec. 22-27.

CANUCK: Louisville, Ky., Dec. 22-27.

COLD DAY: Ironton, O., Dec. 22-27.

COUNTY FAIR (Jefferson): Philadelphia, Pa., Dec. 22-27; Jan. 1, Brooklyn, N. Y., 1-7.

CITY DICK: Indianapolis, Ind., Dec. 22-27.

CUTLER COMEDY: Teterboro, N. J., Dec. 22-27; Oakland, 29-31.

CASEY'S TROUBLES: Delaware, O., Dec. 22-27; Van Wert, 29; Galion, 31; Findlay, 29; Potosi, 30.

Tiffin: Marysville, Jan. 1; Delaware, 5; Xenia, 6; Mansfield, 7.

CARRIE ANDERSON: Rockport, Mo., Dec. 22-27.

CRITERION DRAMATIC: Red Bank, N. J., Dec. 22-27; Newton, 29; Jan. 1; Hackettstown, 3-10.

CLARA MORRIS: Salt Lake City, Utah, Dec. 22-27; Provo, 29; Layton, Wyo., 31; Cheyenne, Jan. 4, 5; Greeley, Col., 2; Denver, 3-10.

CRAZY LOT: Lockport, N. Y., Dec. 24; Waukegan, 25; Angelica, 26; Friendship, 27; Belmont, 28; Wellsville, 29; Cuba, 31; Salamanca, Jan. 1; Dunkirk, 3; Jamestown, 4.

CHARLES E. VERNER: Albany, N. Y., Dec. 22-27; Philadelphia, Pa., 29; Jan. 1; Dec. 22-27; Chicago, Ill., 29; Jan. 1.

CRYSTAL SLIPPER: Chicago, Ill., Dec. 22-27; Chicago, Ill., Dec. 22-27.

C. A. GARDNER: Indianapolis, Ind., Dec. 22-27.

CHARLES T. ELLIS: East Liverpool, Pa., Dec. 25; Wellsville, 26; Beaver Falls, Pa., 27; Kittanning, 28; Franklin, 29; Titusville, 30; Warren, O., Jan. 1; Youngstown, 2; Akron, 3.

COUNTY FAIR (Neil Burgess): New York City, Sept. 4—definite.

DORLING-HANSON: Baltimore, Md., Dec. 22-27.

DEVIL'S MINE: Montreal, P. Q., Dec. 22-27.

DEAN SULLY: Milwaukee, Wis., Dec. 22-27.

DEAR LITTLE SHAMROCK: Atlantic City, N. J., Dec. 22-27; Bridgeton, Jan. 1.

DANIEL BOONE: Carlisle, Ind., Dec. 24; Springfield, 25; Decatur, Ill., 26; Terre Haute, Ind., 27; Indianapolis, 28; Jan. 1, Louisville, Ky., 1-10.

DAVIS SULLY: Providence, R. I., Dec. 22-27; Troy, N. Y., 29-31; Newark, N. J., Jan. 1-3; N. Y. City, 5-10.

DEAR IRISH BOY: New Lisbon, O., Dec. 24; McKeesport, Pa., 25; Butler, 26; Titusville, 27; Rochester, N. Y., 29; Jan. 1.

DR. HILL: N. Y. City Sept. 29—definite.

DOCTE PINE: Brooklyn, N. Y., Dec. 22-27.

EDWIN STUART: Malone, Ill., Dec. 22-27; Des Moines, Ia., 29; Jan. 1.

EZRA KENDALL: Portsmouth, O., Dec. 25; Jackson, 26; Huntington, W. Va., 27.

ETHEL WELLS: Fergus, Can., 18-24.

ETHEL KRAM: Olney, Ill., Dec. 22-27; Paducah, Ky., 29; Jan. 1.

RIGGAR SELLERS: Boston, Mass., Dec. 22-27; Lynn, 29; Waltham, 31; Brockton, Jan. 1; New Bedford, 2; Fall River, 3; Franklin, 5; Putnam, Conn., 6; Williamst., 7; Mystic, 8.

EDWIN ARNOLD: New Orleans, La., Dec. 22-27; Meridian, Miss., 24; Selma, Ala., 25; Montgomery, 26; Birmingham, Jan. 1; Chattanooga, Tenn., 3; Knoxville, 6.

E. H. SOTHERN: Boston, Mass., Dec. 22-27; Jan. 1; Washington, D. C., 1-10.

EDITH ELLIS: Cleveland, O., Dec. 22-27; Rochester, N. Y., 29-31; Troy, Jan. 1-3; Albany, 5; Birmingham, Conn., 8.

E. A. McDOWELL: Winnipeg, Man., 10—definite.

EDITH GOODRICH: Oakland, Cal., Dec. 22-27.

EVANGELINE: Columbus, O., Dec. 26; Jan. 1.

EVANUS CULLEY: Coshocton, O., Dec. 22-27; Sherodsville, 29; Jan. 1.

FAST MAIL: Buffalo, N. Y., Dec. 22-27; Albion, 29; Batavia, 29; Auburn, 29; Geneva, 31; Canandaigua, Jan. 1; Penn Yan, 2; Corning, 3; Elmira, 5; Ruth, 6; Danville, 7; Williamsport, 8; Salamanca, N. Y., 9; Erie, Pa., 10.

FLOY CROWELL: Taunton, Mass., Dec. 22-27; Taunton, 29; Jan. 1; Amesbury, Mass., 3-10.

FRANK MAYOR: East Saginaw, Mich., Dec. 22; Bay City, 25, 27; Oshtemo, 29; Grand Rapids, 30; Muskegon, Jan. 1; Toledo, O., 3; Fort Wayne, Ind., 5; Wabash, 6.

FRANK DAVIDSON: North East, Pa., Dec. 24; Girard, 25-27.

FRANCIS AND MACK: Minneapolis, Minn., Dec. 22-27; St. Paul, 29; Jan. 1.

FAIRIES' WELLS: Milwaukee, Dec. Wis., 22-27; Chicago, Ill., 28-31; Jan. 1.

FRANK DANIELS: Portland, Ore., Dec. 22-27; Tacoma, Wash., 29-31; Seattle, Jan. 1-3; Butte, Mont., 4-10; Anacosta, 5; Helena, 6-10.

FRANK M. CLAY: Chicago, Ill., Dec. 22-27; Marysville, Ky., 29; Lexington, 29; Frankfort, 30; Louisville, Jan. 1, 2; Evansville, Ind., 3; St. Louis, Mo., 4-11.

FRANK LINDON: Sherman, Tex., Dec. 26.

FOX COMEDY: Strawberry Point, Pa., Dec. 22-27.

FRANK I. FRANK: Indianapolis, Ind., Dec. 22-27.

PANTASIA (Gladys): Galveston, Tex., Dec. 24-26; Columbus, 28; San Antonio, 29, 30; Austin, 29; Waco, 30; Dallas, 31; Jan. 1; Fort Worth, 2.

FRONT-PANSHAW: Wappinger Falls, N. Y., Dec. 22-27; Philmont, 29; Jan. 1; Sing Sing, N. Y., 3.

FORT DONALDSON: Philadelphia, Pa., Dec. 22-27; Baltimore, Md., 29; Jan. 1; Wilmington, Del., 3-6.

FIRKMAN'S WARD: Atchison, Kans., Dec. 22-27.

GEO. C. STALEY (A Royal Page): Shenandoah, Pa., Dec. 24; Wilkesbarre, 25; Scranton, 26; Pittston, 27; Plymouth, 28; Homestead, 29; Carbondale, D. C., 30-31; Wilmington, Del., Jan. 1-3; Washington, D. C., 5-10.

GERMAN LILLIPUTIANS: N. Y. City Dec. 22-27.

6-10-OLD TIMES: N. Y. City Dec. 22-27; Albany, 29-31; Jan. 1.

GREAT METROPOLIS (Brady and Wells): Duluth, Minn., Dec. 25-27; Minneapolis, 29; Jan. 1; St. Paul, 3-10.

GREAT METROPOLIS (Klaw and Erlanger's): N. Y. City Dec. 29; Jan. 1; Providence, R. I., 5-10.

GREEN'S CELLAR: Rockport, N. Y., Dec. 22-27; Syracuse, 29; Jan. 1; Albany, 3.

GO-WON GO-MO-HAWNS: Norfolk, Va., Dec. 22-27; Paterson, N. J., 29; Jan. 1; New Haven, Conn., 3-7.

GURLEY WITHOUT CRIME: Newark, N. J., Dec. 22-27; Meriden, Conn., 29; Pittsfield, Mass., 30; Adams, 31; No. Adams, Jan. 1; Albany, N. Y., 2-5.

GRAY STORIES: Baltimore, Md., Dec. 22-27; Jan. 1.

GRAND-DANIELS: Reading, Pa., Dec. 22-27; Brakesfield, 29; Visalia, 30; Fresno, Jan. 1; Modesto, 2; Stockton, 3; San Francisco, 5; 31.

HELD BY THE ENEMY: Chicago, Ill., Dec. 22-27.

HE, SHE AND HER: Detroit, Mich., Dec. 22-27.

HINES-RENTON: Toronto, Can., Dec. 22-27.

HENRY CHAMBERLAIN: Lynn, Mass., Dec. 25; Rockport, 26; Amesbury, 27; Dover, N. H., 28; Farmington, 29; Rochester, 30; Portland, Me., Jan. 1; Brunswick, 2; Rockland, 3; Marlboro, 5; Bath, 6; Richmond, 7; Gardiner, 8.

HOLDEN COMEDY: Jackson, Mich., Dec. 22-27; Sandusky, O., 29; Jan. 1.

HUNT AND ROY: Jacksonville, Ill., Dec. 22-27.

HEARNS: New York, Toronto, Ont., Dec. 22-27; Grand Rapids, Mich., 29; Jan. 1.

HONEST HEARTS AND WILLING HANDS: Schenectady, N. Y., Dec. 24; Oswego, 25; Auburn, 26; Binghamton, 27; Elmira, 29.

HELD BY THE ENEMY: Atchison, Kans., Dec. 24; Omaha, Neb., 25; Yankton, S. D., 26; Jan. 1.

HILARY CHARTER: Reading, Pa., Dec. 22-27; 24, 25; Girardville, 26; Danville, 27; Sunbury, 28; Nanticoke, 29; Plymouth, 30; Carbondale, Jan. 1; Luzerne, 2; Hazleton, 3; Mauch Chunk, 4; Lansford, 5; H. E. DIXEY: Cincinnati, O., Dec. 22-27; Philadelphia, Pa., 29; Jan. 1.

HANDS ACROSS THE SEA: Brockton, Mass., Dec. 24; Fall River, 25; Philadelphia, Pa., Dec. 29; Jan. 1.

JARREAU COMEDY: St. Louis, Mo., Dec. 22-27.

Wichita, Kans., Jan. 1; Newton, 2; Lawrence, 3; Quincy, Ill., 4; Burlington, Ia., 6.

KATHLEEN: New Haven, Conn., Dec. 24; Fall River, Mass., 25-27; Providence, R. I., 29; Jan. 1; Boston, Mass., 3-10.

KATHLEEN: Newburgh, N. Y., Dec. 25.

KATE CLARK: Harlem, N. Y., Dec. 22-27.

KINDERGARTEN (Hoswell and Herbert): North Adams, Mass., Dec. 24; Holyoke, 25; Chicopee, 26; Springfield, 27; Winsted, Conn., 28; Meriden, 29; Danbury, 30.

KATH PUTNAM: Decatur, Ill., Dec. 25.

KATHLEEN: Easton, Pa., Dec. 22-27.

LEONARD: Providence, R. I., Dec. 22-27.

NEW BEDFORD: Mass., 29; Taunton, Brockton, 31; Holyoke, Jan. 1; Springfield, 2, 3; Hartford, Conn., 4, 5; New Haven, 7, 8; Bridgeport, 9, 10.

LIZZIE SWANS: Washington, Pa., Dec. 24; Wheeling, W. Va., 25, 27; Moundsville, 28; Altoona, Pa., 29; Milton, 30; Luzerne, 31; Scranton, Jan. 1; Wilkesbarre, 2; Hoboken, N. J., 3-7.

LOTTA: Louisville, Ky., Dec. 22-27; St. Louis, Mo., 29-31; Jan. 1.

LITTLE LORD FAUSTLHOF (1): Tacoma, Wash., Dec. 24, 25; Olympia, 26, 27; Portland, Ore., 29; Jan. 1.

LITTLE LORD FAUSTLHOF: Columbus, Ga., Dec. 24; Americanus, 25; Athens, 26; Augusta, 27; Atlanta, 28, 29; Rome, 30; Chattanooga, Tenn., Jan. 1.

LITTLE TRINITY: Auburn, Ind., Dec. 24; Kendallville, 25; Sturgis, Mich., 26; Hillsdale, 27.

LOUISE ARNOLD: Wilmington, Del., Dec. 24; Pottsville, Pa., 25-27; Mahanoy City, 28-30; Shenandoah, Jan. 1-3.

LOST IN NEW YORK: Charleston, S. C., Dec. 25-27; Danville, Va., 28; Lynchburg, 29; Norfolk, 30; Richmond, Jan. 1; Philadelphia, Pa., 3-10.

LOVE IN THE METROPOLIS: Danville, Dec. 24; New Orleans, 25-31; Jan. 1.

LUCY THURMAN: Sharpley's: Aurora, Mo., Dec. 22-27; Joplin, 29; Jan. 1.

LUCY THURMAN: Tidout, Pa., Dec. 22-27.

LITTLE NUGGET: Marion, Ind., Dec. 24; Pocahontas, 25; Frankfort, 30; Logansport, Jan. 1; Peru, 2; Fort Wayne, 3.

LOUIS JAMES: Salt Lake City, Utah, Dec. 24; Park City, 25; Provo, 26; Ogden, 27; Leadville, 28, 29; Pueblo, 30; Jan. 1; Colorado Springs, 2; Denver, 3-10.

LOUIS MOR

A DINNER AT THE RED HORSE INN.

What better town to meet two popular actors at dinner than Stratford-on-Avon, and what more appropriate hotel to dine at than the historical Red Horse?

Before I proceed further, I must say a few words about this famous hostelry. To begin with, it is the oldest hotel in the town, some of the official documents in connection therewith dating as far back as 1657, and there is a deed dated Nov. 15 1692, on exhibition, carefully framed and hung up in one of the apartments, wherein this house is termed the Red Horse Inn. The origin of the sign of the Red Horse is taken from the "Vale of the Red Horse," which extends from Stratford to the memorable "Edge Hill," where the figure of a horse is cut on the side of a hill near Tysoe.

Jago, the poet, in his "Edge Hill," thus alludes to its origin, ascribing it to the Saxon period:

Tysoe, thy renown, thy picture I horse
Carved on the yielding turf, the armorial sign
On Hengist's standard blazoned erst
They studious to preserve
The favourite form, their vassal tenants bound
Its fading figure yearly to renew,
And to the neighboring vale impart its name.

The soil about this locality is of a reddish tint, and hence the name of the Red Horse.

The hotel has been possessed by the family of its present owner, Mr. W. Gardner Colbourne, since 1753, and his ancestors evidently took their share in conducting the local government of the town. It is recorded, for instance, that Isaac Gardner was Mayor in 1773, and an Alderman two years later. The visitors' book of the Red Horse exhibits an immense array of names renowned in the world of art, science and literature, and there appear the autographs of many foreigners, and strangers of distinction. As for the Americans, their name is legion. If all good Americans go to Paris when they die, as good old Oliver Wendell Holmes asserts, so do all Americans (good, bad, or indifferent), when on this side of the ocean make a pilgrimage to Stratford-on-Avon. An intelligent citizen of the United States would no more think of missing the birthplace of Shakespeare than he would avoid London. It is a cherished item in the itinerary of his passage through England.

The fact that Washington Irving wrote the chapter about Stratford in the delightful "Sketch Book," at the Red Horse, confers upon this hotel a peculiar interest. The room that the charming American author occupied is kept very much as it was when he stayed there, and Mr. Colbourne proudly and rightly commemorates the interesting incident. There is the old-fashioned arm-chair in which Irving sat on that "night of memory and of musing," which he has described in the "Sketch Book." A brass plate is affixed to it, bearing his honored name, and every visitor sits in this chair and looks with tender interest on the ancient fireplace, the quaint old clock, and the poker which Irving speaks of in his graphic sketch as his sceptre. On the walls are hung pictures and autograph letters of Irving and Longfellow the poet; interesting views of the neighborhood, and several portraits of the Bard whose name has shed an undying lustre on the little Warwickshire town. There are also souvenirs of visitors in the way of handsome photographs, to which Henry Irving, Mary Anderson, Ellen Terry, William Winter, of New York, and other well-known people have contributed. Altogether the "Washington Irving Parlor" is a place to see, and it is not too much to say that this gifted American writer in modern days was the first to chronicle the beauties, extend the knowledge, and to throw a halo of alluring interest round the birthplace of Shakespeare. Many a tourist has had his desire to visit Stratford quickened and stimulated after reading the delightful chapter, of which I have spoken, in the "Sketch Book."

Mr. Henry Irving, Mr. Willard, myself, and a gentleman famous as a working journalist, dined by special permission in the Irving room. The lessee of the Lyceum came down from London on purpose. Mr. Willard had been playing in Birmingham previous to his departure for the United States, and he arranged to spend his last Sunday in England at the shrine of Shakespeare. I had gone down for the exercise of a brief walking tour about Warwickshire, and my friend the journalist was my companion *à pied*. We strenuously discarded wheels and all temptations to drive, and footed it cheerfully through the green lanes, over the rich meadows, and what the poet Thomson calls the meads with

Their fresh verdure
And unnumber'd flowers,
Of the enchanted Shakespeare-land.

We were unanimous on having a simple dinner. Irving and Willard had been Ravenswooding and Middlemaning all the week, and demanded rest. I can dine on a chop if it is well cooked and the attendant potato be mealy, and my journalistic friend is so accustomed to long menus and restaurant dinners that a plain repast is a boon and a blessing to his much-exercised interior. "A simple dinner, if you please, Mr. Colbourne."

"Leave it to me," responded mine host,

and in due course at seven o'clock we foregathered in the Irving parlor on the ground floor of the Red Horse to discuss this

MENU.
"A very good dinner wait on appetite."
Hors d'oeuvres.
Spiced Sardines.
Oysters, Olives, Farces.
Clear Ox-tail.
Creme Palestine.
Fried Smelts.
Petites Bouchées à la Montglas.
Roast Mutton.
Stuffed Tomatoes.
Partridges.
Red Horse Pudding with Avon Sauce.
Marrow on Toast.
Coffee, Liqueurs.
Dessert.

The wines were a Bordeaux of 1878, "Haut-Brion," Pommery and Greno, carte blanche, of 1864; a Muscat of Frontignan (as a vin de liqueur); and Kummel Eckan at the finish.

As we had the night before us we traversed this menu with excellent deliberation, and the waiter had instructions from his master not in any way to hurry us. Happily there were no expectant audiences awaiting the dramatic impersonations of the two famous actors; there were no trains to catch, no leaders to write, and all was peace—and plenty. We had been around and about Stratford during the day, and we overflowed with impressions. The custodian of the Shakespeare House in Henley Street had sent Mr. Irving a slip of blue-bordered paper, on which were affixed the flowers that Ophelia names in her mad scene: "There's rosemary, that's for remembrance; and there's pansies, that's for thoughts; there's fennel for you, and columbines; there's rue for you; there's a daisy; I would give you violets, but they withered all when my father died."

"I esteem this a charming souvenir," said the Master of Ravenswood, "to possess the flowers that poor, distraught Ophelia speaks of, and which were plucked in a garden of the town in which her creator was born and lived."

"By the way," he continued, "Shakespeare must have had an exhaustive knowledge of flowers and trees, weeds and grasses. How beautifully he describes pastoral scenery! Call to mind the forest meditations of Jacques, and the enchanting woodland pictures in As You Like It. You remember that lovely song in Cymbeline about the lark singing at Heaven's gate, and the winking may-buds opening their golden eyes? All very beautiful, eh?"

Mr. Willard had walked over to Anne Hathaway's cottage at Shottery, and was greatly interested in all he saw. He had been welcomed by old Mrs. Baker, who lives in the house now, and who is said to be the last surviving descendant of the Hathaways, and who takes delight in showing visitors over the cottage.

"I am sure," said Willard, who is an enthusiast in all things appertaining to the bard, "that I traversed paths to-day that Shakespeare must have trod many a time and oft. I gazed with positive feelings of awe on the fireside and the old settle, on which it is possible the young lovers may have sat together in their courtship days. If the poet whispered as entrancing things into Anne's ear as he put into his plays, she must have experienced little hesitation in becoming his wife. Shakespeare as a lover—I wonder what he was like? What a million of pities we do not know more of the man. The provoking obscurity that hangs like a dense pall round his early life irritates one."

I had also been to Anne Hathaway's cottage the day before, and on leaving, Mrs. Baker plucked a tiny sprig of rosemary, placing it in my button-hole with a quotation from the works of the great genius who had often passed through that very garden. It is in bright moments like these that we seem to live in a world of romance, and leave behind us the commonplace cares and cankering sorrows of every-day existence. As I gave vent to these expressions the tragedians smiled, but I am sure I had their sympathy. They were quite as impressed as I, and when I spoke of the rude little chamber just under the roof, with the antique carved bedstead which Anne Hathaway once owned, and the floor worn away by the footsteps of three centuries, my fellow-diners agreed that it was a superb privilege to see these things.

My friend the journalist was not so sanguine about all he saw. He interposed a note of discord. He entertained no doubts about the cottage at Shottery, but he was not prepared to accept the house shown as the one in which Shakespeare was really born. "For quite a century after the death of the poet," said he, "there were grave doubts as to which was the house, and finally the one now shown was settled on. No doubt, like Mercutio's wound, it serves, but we have no traditional evidence that that is the house. In Washington Irving's time, as he tells you in the "Sketch Book," they exhibited the shattered stock of the identical matchlock with which the Swan of Avon shot the deer on his poaching expedition. They also showed his tobacco-box, the sword he wore when he played Hamlet, and the lantern with which Friar Laurence discovered Romeo and Juliet at the tomb. Good old lantern! As late as fifty years ago

they sold you fragments of Shakespeare's mulberry tree, and if all the pieces were collected and welded together they'd form a respectable grove of the most outrageous—I mean umbrageous—character. Faith, my dear sirs, is a comforting thing, and in relics Shakespearean it is well to have a satisfying modicum of faith."

Irving and Willard exchanged glances. The former called the journalist a pagan, and the latter pronounced him a cynic. There was method in his madness, however.

"You remember Shakespeare's chair," pursued the man of ink. "I am informed that so many people sat in it that though made of solid oak, the chair had to be new bottomed every few years. It is another case of the old woman's stocking. First, the foot wore out and was replaced, then the leg was re-knitted, and in the course of time behold a new stocking was the result. May Shakespeare's chair not have undergone a similar transformation?"

Irving protested that he was blessed with an easy faith, and, like his great namesake, he was willing to be deceived where the deceit is pleasant and costs nothing. "You remember Washington Irving's words—if not, I'll quote them: 'What is it to us whether these stories be true or false, so long as we can persuade ourselves into the belief of them, and enjoy all the charm of the reality? There is nothing like resolute, good-humored credulity in these matters.'"

By the way, the "garrulous old woman with a cold blue anxious eye," that showed Shakespeare's house to the author of the "Sketch Book," went so far as to daringly claim lineal descent from the poet, when, luckily for his faith, she put into Irving's hands a play from her own pen, which speedily shattered all belief in the old dame's consanguinity.

And so the talk went on until the Kummel was reached and we lit our cigars. It was now close upon the "witching-hour." We enjoyed our dinner, and we said all we knew about Shakespeare and his works. We studied our conversation with quotations, and rejoiced in the patriotic fact of England producing a poet who was "not for an age, but for all time." "And now to bed," cried Willard, and then, of course, one of us quoted the well-known passage in Macbeth about the manifold benefits of sleep.

The next morning we were up bright and early, and drove over to Charleote Park, where Shakespeare, according to tradition, shot the deer of Thomas Lucy, who was knighted by good Queen Bess in 1593. The mansion, with gables, balustrades, and Tudor casements, is surrounded by great trees, and it is not until you are close upon the house that you can form a just idea of its proportions. Sir Thomas is reputed to have suggested Justice Shallow, and the satire is fixed upon him by the Justice's armorial bearings, which, like those of the knight, had white laces (the lace is a pike or jack that is found in the Avon) in the quarterings. As we drove into the park I observed the three little fish on the shield over the gate, and immediately thought of Falstaff and Shallow in The Merry Wives of Windsor.

The old Gothic mansion of Charleote, a portion of which remains intact from the Elizabethan period, with its surrounding heavily-wooded park, abounding in deer, still remains in the possession of the Lucy family, the last surviving male member of which died only a few weeks ago.

It was a lovely October morning, and as we drove through the park we cherished the belief that we gazed on the majestic old trees that inspired the poet to write:

Under the greenwood tree,
Who loves to lie with me,
And tune his merry throat
Unto the sweet bird's note;
Come hither, come hither, come hither;
Here shall he see no enemy,
But winter and rough weather.

By 12 o'clock we were back at the Red Horse, and thanked Mr. Colbourne for his thoughtful attention. An hour later we were in the train speeding towards London. Under the wizard influence of Shakespeare we had all spent twenty-four hours of happiness. As a clever author has felicitously written: "He is, indeed, the true enchanter, whose spell operates not upon the senses, but upon the imagination and the heart."

HOWARD PAUL.

A THEATRE PARTY of 100 students of the Long Island College Hospital attended Francis Wilson's performance of The Merry Monarch at Col. Sinn's Park Theatre last week.

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